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LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

PROTEST U. S. ACT IMPORTATION

LONDON, April 2.—The County Council of The Variety Artists' Federation does not propose to interfere in the controversy that has arisen over the intended importation by C. B. Cochran and Sir Alfred Butt of an American cabaret show with an all negro cast headed by Florence Mills, and other foreign theatrical enterprizes. A letter was sent by a member of the V. A. F. to the Clerk of the London County Council of the organization which protested the importations. This communication was answered by Mr. Cochran to members of the press and he defended his action of supplying foreign novelties to London theatregoers. The Clerk of the County Council replied to the letter of it's member stating that no action would be taken by that organization.

The following letter was received by the V. A. F. Clerk: "Dear Sir—On behalf of the hundreds of competent British artists who are at present out of work we, the Variety Artists's Federation beg to strongly protest against the granting of a license to Sir Alfred Butt or any other manager for the purpose of running a cabaret show in an annex of the Empire theatre, and particularly as the said cabaret is to be composed of imported negro artists. While not venturing to go into the social danger of such a project, we do feel that it would be a disgrace to both theatrical and music-hall performers if permission was granted to exploit imported men and women in this city while hundreds of talented British artists are on the verge of want."

In reply to this letter C. B. Cochran gave the following statement to the press:

"I am bringing Miss Florence Mills and the company from the Plantation, New York, to London, because I believe it is a unique entertainment which the London public will certainly enjoy. For years it has given me pleasure to bring to England novelties from other countries. I presented Balieff and his Chauve Souris; I gave Reinhardt the best opportunity he has ever had. I introduced the Guitrys to London. To object to Miss Mills because there are English players out of work is as absurd as to object to Kreisler appearing in England because there are English musicians out of work. There is now, as always, considerable unemployment in the theatrical profession. But hundreds of English players, from stars to troops of dancing girls, are at the moment employed in the United States and other countries outside of England. The theatrical profession is overcrowded, and unhappily many unemployed are incompetents. There is another class of unemployment which bewails the entry of foreign artists to this country. I refer to some star comedians or comediennes, who are not only very exorbitant in their salary demands, but want the whole show to themselves. I would rather fill my theatres with English stars if there were enough to go round. I have had many potential English stars under my management who would have "arrived" had they taken the same pains in perfecting their art as their imported competitors. That, believe me, is the root of the evil of unemployment in the British theatre. Should there be a general protest against the presentation of German plays and the importation of German players it would have my whole-hearted support, not only for sentimental reasons, but because they are generally dull. As a public caterer of some experience, I believe that London wants to see the world's novelties. If my judgment is wrong the public will soon tell me. I am not bringing Miss Mills because she happens to be a negress, but because she is an artist. I have been rather distressed lately to find a disposition in those who write about the theatre to welcome heartily only such foreigners as hail from Central Europe."

NEW OWNERS FOR PRINCESS

LONDON, April 2.—A syndicate is being formed for the purpose of acquiring the Princess Theatre, Shaftesbury Avenue.

REVUE GIRLS' SALARIES

LONDON, April 2.—A dispute which arose between Fred Carno, revue owner, and the Actor's Association over the minimum amount to be paid to chorus girls was amicably adjusted. The revue was playing Dundee, Scotland, when it was learned by the Actor's Association that Carno was paying as low as £2-10s per week to some of the girls. The minimum wage allowed by the association is £3 per week. At first it appeared as though there was going to be trouble but Mr. Carno explained that the girls who were receiving the low wages were inexperienced and incompetent. He also said that he was paying some of the girls as high as £7 per week. On promise to pay the minimum amount required by the Association, the matter was dropped.

ALBANESI BACK FROM NEW YORK

LONDON, April 2.—Miss Meggi Albanesi, actress daughter of Madame Albanesi, the novelist, has just returned from America, and in an interview expressed her high opinion of the superior type of acting prevalent among the younger actresses of America. She starts rehearsals shortly in John Hasting Turner's new play, "The Lilies of the Field" which the Messrs. Reandean will shortly produce at the Ambassadors Theatre.

BARBARA HOFFE DIVORCED

LONDON, April 2.—Mrs. Barbara Kathleen Florence Hoffe-Miles, known to the stage as Barbara Hoffe, was granted a divorce in the Divorce Court before Mr. Justice Horridge against her husband, Mr. Reany Monkton Hoffe-Miles, playwright, on the grounds of desertion and misconduct. The action was undefended, a decree nisi with costs being given in Miss Hoffe's favor.

"IF WINTER COMES" CLOSES

LONDON, April 2.—"If Winter Comes" closed after a very successful run at the St. James Theatre on Saturday, March 31st. On Wednesday, April 5th, a new play, "The Inevitable," will be presented, by arrangement with Gilbert Miller, Isabel Jay and Frank Curzon. Isabel Jay is the author of the play, and will also appear in the cast, as will Frank Curzon.

VARIETY AT THE PALLADIUM

LONDON, April 2.—The Palladium has discontinued its revue policy and entered into variety. The opening bill consisted of Will Fyfe, Stanley Logan, Mabel Green, Edward Foster, Wish Wynne, Ella Shields, Tucker, O'Neil and Thayer, the Five Jovers, Billy Bennett, Betty Blake and Louisoff and the Anserouls.

ALHAMBRA THEATRE SOLD

LONDON, April 2.—The Alhambra Theatre, Stourbridge, which has been owned and managed by Douglas C. Phelps for the past twenty-three years, has been sold to the Stourbridge Entertainments, Ltd. Phelps is going into retirement.

"LILIES" FOR AMBASSADOR'S

LONDON, April 2.—"The Lilies of the Field," a comedy by John Hastings Turner, will be produced at the Ambassador's shortly by Basil Dean. Meggie Albanesi and J. H. Roberts have been engaged for the leading roles.

"REMPSTONE ARMS" STARTS

LONDON, April 2.—The next production of the Interlude Players will be "The Rempstone Arms," by Wilfrid Coleby. It will be presented during April.

"OTHER MR. GIBBS" NEW PLAY

LONDON, April 2.—A new play has been written by Will Evans in conjunction with R. Guy-Reeves. The title is "The Other Mr. Gibbs."

PILCER REVUE CENSORED

PARIS, April 2.—Harry Pilcer's revue, entitled "All Women," at the Palace Theatre, was subjected to charges of corruption of public morals last week and the authorities notified Director Varna to clothe the women and change certain lines. At the performance Friday night the hitherto nude figure were draped in gold fish nets and they did not shimmy as formerly.

The Minister of the Interior announced that it would not seek to clothe nude figures if they came under the head of art, but plain vulgarity would not be permitted. Other resorts were visited by the police and at one place the women were not considered nude because of a casing of transparent rubber fabric. No definite action was decided upon by the police as yet.

"THE RAINBOW" OPENS

LONDON, April 2.—"The Rainbow," Albert De Courville's new revue, opened at the Empire on March 27th. It is given in twenty-four scenes. Among those who are featured in the cast are Grace Hayes, Earl Rickard, Frances Grant, Ted Wing, Gaston and Andree, Lola Raine, Phyllis Harding, Stephanie Stephens, Tina, Inga, Lilla and Sylva Fayre, Fred A. Leslie, Alec Kellaway, Cecil Mannering, Clifford Cobbe, Jack Edge and Lawrence Tiller's Sixteen Empire Girls.

"MRS. BEAM'S" IN HOLLAND

LONDON, April 2.—"At Mrs. Beam's," the play which proved such a success at the Everman Theatre, Hampstead, is paying a special invitation visit to the States Theatre, Holland. When the company returns Mr. Dennis Eadie has arranged for them to appear at the Royalty Theatre in place of "The Love Habit," which has not caught on. Mr. Eadie will play the principal male part and the other artists will be from the Everman Theatre, Hampstead.

CARNO TO DO "SURPASSING SHOW"

LONDON, April 2.—Mr. Fred Carno will shortly produce "The Surpassing Show" and has purchased all of the effects used by C. N. Cochran in his "Mayfair and Montmartre" revue. In the cast will be Gene Gerrard as leading comedian and Miss Alice Lloyd, who has recently returned from America after an absence of several years.

"PLUS FOUR" STILL OPEN

LONDON, April 2.—Peggy O'Neil did not close her season in "Plus Four" at the Haymarket Theatre, as it was reported. The play was moved from the Haymarket Theatre to Gilbert Miller's St. James Theatre tonight and will be kept at the latter house during the balance of the current season.

"LOVE HABIT" TOURING

LONDON, April 2.—Seymour Hicks is taking the "Love Habit" on tour, with Edward Foster in the part now being played by Dennis Eadie. Foster was at one time manager of the Alhambra theatre and is now appearing in a vaudeville sketch with Stanley Logan and Mabel Green.

WHITEMAN DONATES TO V. A. B. F.

LONDON, April 2.—Paul Whiteman put himself in solid with the English newspapers and the members of the Variety Artists' Federation by contributing $200 to the Variety Artists' Benevolent Fund, at the dinner which that organization gave shortly after his arrival here.

"LOVE IN PAWN" OPENS

LONDON, April 2.—"Love in Pawn" is the name of a new play in four acts, written by Roy Horniman, which opened at the Kingsway on Saturday, March 31st. The cast includes Arthur Wontner, Doris Lloyd, and Vane Featherstone.

SHAKESPEARE FESTIVAL APRIL 23

LONDON, April 2.—The annual Shakespeare festival will start on April 23rd, at Stratford-on-Avon, which is the birthday and birthplace of the Bard. This year, for the first time, the festival is under the management of the Governors of the Memorial Theatre, who will be assisted by a grant from the London Shakespeare Memorial National Theatre. The programme for this year will consist of "Measure for Measure," "The Merry Wives of Windsor," "Macbeth," "A Midsummer Night's Dream," and "King Richard III." The usual one exception to Shakespeare will consist of Oliver Goldsmith's "She Stoops to Conquer," this year.

SINGER SUES RECORD MAKER

LONDON, April 2.—Phyllis Lett, England's leading contralto, has instituted suit for libel against Pathe Freres, phonograph record producers, on the charge that her voice did not come out the way she had sung into the wax.

The singer testified that the company reissued records this year of some she had made in 1910 and that they had greatly deteriorated and were off tune, thus creating the impression that her voice had lost its quality. She charges that her reputation has been damaged and that she now finds it difficult to secure engagements.

"ANGELO" AT DRURY LANE

LONDON, April 2.—"Angelo," a play in over forty scenes, founded on the "Tales of Hoffmann," and adapted from the German by Louis N. Parker, has been produced at the Drury Lane Theatre. It was recently produced in America under the title of "Johannes Kreisler."

Although the Drury Lane has a reputation for producing scenic and mechanical triumphs the example of stagecraft in "Angelo" has exceeded anything yet put on at the famous house. Maurice Moscovitch has the title role and recorded a personal triumph.

"CARTE BLANCHE" IMPROVED

LONDON, April 2.—"Carte Blanche" which opened recently at the Court Theatre has been altered somewhat and is now running along very smoothly. The size of the houses is improving and it seems as if The Two Bobs, Odette Myrtil and Tubby Edlin are at last in a winning production. Mr. Mat Rivers who arranged the dances in this production is now doing a dance specialty that goes well and Miss Billie Hill is also meeting with success.

REVIVING "GAY LORD QUEX"

LONDON, April 2.—"The Gay Lord Quex", is the next Pinero revival scheduled for London production, opening soon at His Majesty's Theatre. The part of Sophie Fullgarney, will be played by Irene Brown who appeared at the age of 10 in New York in "The Red Mill." George Grossmith is cast to play the part created by Sir John Hare and Nicholas Hanne, an accomplished young actor will also have an important role.

"BRIGHTER LONDON" OPENS

LONDON, April 2.—"Brighter London," the new revue for the London Hippodrome, opened on Wednesday, March 28. Paul Whiteman and his orchestra are seen in the cast, in addition to Billy Merson, Annie Croft, Reginald Sharland, Charles Stones, the Hippodrome Eight, Lupino Lane, Elsie Prince, Ruth French, Bernard Dudley and Little Annie Donoghue.

JEFFERSON BACK AT EDEN

LONDON, April 2.—Arthur Jefferson has been appointed manager of the Eden Theatre, at Bishop Auckland. Jefferson was lessee and manager of the same theatre many years ago.

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MUSICIANS WALK OUT OF CAPITOL THEN LOCKED OUT BY ROTHAPFEL

Seventy Members of Big Orchestra Leave Before Monday Matinee—Nineteen Walk Out of Criterion—Musical Comedy Walk-Out of Two Houses Prevented by Diplomacy of Managers

With several thousand members of local 802 of the American Federation of Musicians having failed to pay their second quarter of assessments last Saturday night when they were due, indications are that if conciliatory measures were not taken late last night after the CLIPPER had gone to press the theatres of Greater New York face the possibility of a general walk out and strike of the Musicians who are members of Local 310, which was outlawed by the American Federation of Labor two years ago, within the next few days.

At midnight last night (Tuesday), Local 310 started their regular weekly meeting with Anthony Mulieri, president of the Local presiding, and F. Paul A. Vaccerrelli, business agent of the organization, with him on the platform. The hall was crowded with more than 3,000 members present.

Mulieri informed the members that six men had been discharged at the Criterion theatre when they reported for duty on Monday due to the fact that they failed to pay their quarterly dues in 802. As a result, thirteen other members refused to go to work and the theatre was compelled to use the six remaining musicians for the balance of the day. He then told them of how when the seventy men reported for work at the Capitol on Monday morning, Louis Mehling was asked whether he had paid up in 802. When Mehling replied in the negative, he was informed that his services were no longer required. Upon hearing that, the other 69 musicians grabbed up their instruments and left the theatre.

The matinee performance was given at that theatre with the organ. When Vaccerrelli was informed of the walkout late Monday afternoon, he directed the men to return to the Capitol and report for work that evening. When the men arrived at the theatre, the doorman informed them that Managing Director Rothapfel did not require their services any longer.

Mulieri said that at two of the legitimate houses, men were asked if they had paid up cards from 802, but when the members of the orchestra informed the directors that if anyone were discharged they would walk out, the directors at both of these houses, which have musical comedies, allowed the men to go into the pit.

The men were then told by Vaccerrelli of conferences that he had with Nicholas M. Schenck, general manager of the Loew Circuit and with Edward Canavan, who is president of Local 802. He said that Schenck informed him he would act fair in the matter and that he would arrange for a conference with John J. Murdock of the Keith office today. The business agent informed the members that he felt sure that some agreement might be reached with the managers as Schenck told him that the managers were desirous of having the matter straightened out without the men striking or walking out.

Vaccerrelli informed a CLIPPER representative that in his talk with Canavan, he informed the latter that 310 felt that they represented the majority of musicians in Greater New York and that 310 was willing to have the M. M. P. U., incorporated as a holding company and that a separate organization be maintained for the functioning of the labor body which would have its quarters in the building of the M. M. P. U., in East 86th Street.

He said that in this way the matter could be straightened out and the M. M. P. U. would be recognized as a member of the American Federation of Musicians. Vaccerrelli stated it was immaterial whether under these circumstances what the designation or number of the local or labor body would be as long as the members would have local autonomy and could elect their own officers.

At the headquarters of the M. M. P. U., it was stated that the 6,000 slips of resignation from 802 which were signed by the members during the past two weeks would be held up pending the possibilty of an amicable settlement.

Joseph N. Weber, president of the American Federation of Musicians when informed of the walk out from the Criterion and Capitol stated that his organization would carry out their contract with the managers and that men would be sent to the houses within the next few days to replace the men who walked out. He said that the managers of these theatres carried out their part of the contract when they discharged the men who were not in good standing in Local 802 and that the A. F. of M., would support them. Weber stated he would call a special meeting early this week of the Executive Board of the A. F. of M., and of 802 and action would be taken against the men who violated the agreement by quitting.

Edward Canavan, president of 802, stated that the men who walked out of the theatres would be held to account for their actions by the organization. He said that all of the men employed at the Capitol with the exception of Mehling had paid their dues in 802. Canavan also declared that of the 12,000 members of his organization, all but 500 had paid their dues for the second quarter of the year.

He stated that Vaccerrelli called upon him at his office in the Fiske building on Monday and that he conferred with the business representative of 310. He stated he informed Vaccerrelli that if the M. M. P. U. would form the holding corporation, that it might be possible that the National

(Continued on page 30)

EQUITY-P. M. A. MEETING ON FRIDAY

The second of a series of conferences between a joint committee of six representing the Producing Managers' Association and the Actors' Equity Association will be held in the headquarters of the managers' organization, 231 West 45th street, Friday afternoon. Due to the sailing for England of Arthur Hopkins, one of the managers' representatives on the committee, Edgar Selwyn was delegated to attend the sessions, which are to discuss a five years' extension of the P. M. A.-A. E. A. agreement of 1919 when it expires in 1924, in his stead.

Both the managers' and actors' organization are quite reluctant about discussing the matter. Neither side would admit when the meeting would take place, one side referring inquisitors to the other. At the headquarters of the managers it was said that the Equity people were to hold a council meeting (Tuesday) yesterday and that they would then notify the P. M. A. when it would be convenient to have the meeting. Following the meeting it was learned that word was sent to the P. M. A. that Friday would be satisfactory to the actors' representatives.

The managers, it is understood, were satisfied with the outcome of the first meeting held two weeks ago, despite the fact that the Equity representatives at that meeting stood firm in their demands for the recognition of an Equity closed shop after 1924.

BANDITS HOLD UP A SHOW

BLACKWELL, Okla., Apr. 2.—Members of the cast of the Bobby Ryan Musical Comedy Company traveling by auto from this city to Tonkawa, were held up on the road by three bandits and robbed. Cars carrying a portion of the company were allowed to pass without stopping and it is supposed that the robbers expected to find the show's night receipts in the manager's car. The occupants of this car were lined up and searched by the robbers who got but a little over $50.

A mounted posse from Tonkawa is searching for the robbers.

OPERATOR BURNED TO DEATH

SKIATOOK, Okla., April 2.—A. L. Landernau, a motion picture machine operator, was burned to death and one other man was seriously injured in a fire which destroyed the Palace Theatre and an adjoining building here on Thursday of last week at an estimated loss of $125,000. The blaze started in the projecting room of the theatre from an overheated film.

"STEVE" GOING TO BOSTON

Eugene O'Brien, the motion picture star who has been appearing in "Steve" this season on the road under the management of George M. Gatts will not be seen in New York until next season. Gatts plans closing the present season by having "Steve" go into a Boston theatre for a run late in April.

12 PERFORMANCES IN ONE WEEK

There will be twelve performances of Channing Pollock's play, "The Fool," at the Times Square Theatre this week. A matinee every day combined with the regular performances brings up the record figure.

"FOLLIES" MAY RUN ALL SUMMER

Florenz Ziegfeld, Jr., in a wire from Marathon, Fla., states that he is convinced by the business the "Ziegfeld Follies" did Holy Week at the New Amsterdam Theatre, that the attraction will remain there throughout the Summer. He stated that Will Rogers will remain with the "Follies" as long as the present show plays New York, whether it be one or five years.

He declared that when the run of the present "Follies" is over he will place the next "Follies" in rehearsal. But should the present "Follies" run after September 1, he will produce another "Follies" and run both shows in New York at the same time.

Last week, prior to the Ziegfeld announcement, Rogers stated he would leave for California to begin picture work early in June. Gallagher and Shean contemplate doing the same thing after June 1, when they say their run of the play contract with Ziegfeld expires.

STOCK FOR THE OHIO

Robert H. McLaughlin will install a summer stock company at the Ohio Theatre, Cleveland, on May 7th. He will begin the selection of the cast in his New York offices this week. During the season McLaughlin will try out several new plays that are destined for Broadway production. The first of these he will do for Al. Woods in the presentation of "The Jury of Fate," a drama by the late C. M. S. McClellan.

FONTAINE IN CABARET

CHICAGO, Apr. 2.—Evan Burrows Fontaine has been booked to open at the Rainbo Room of the Rainbo Gardens for a limited engagement beginning April 9. The dancer will be a feature attraction in addition to the regular revue of Ed. Beck. Bonalda, a prima donna, has also been engaged to open on the same night.

"GUILTY ONE" TO TOUR

"The Guilty One," Pauline Frederick's current starring vehicle will not be shelved when it winds up at the Selwyn Theatre next week, but will proceed to Washington and Baltimore and will return for a tour of the "subway circuit" before calling it a season.

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WALL STREET TURNS COLD ON SHOW BACKING PROPOSITIONS

Show Producers Who in the Past Found Little Difficulty in Getting Funds to Produce from Financial District Find Little Interest in That District.

Wall Street, which has been traditionally a fertile field for promoters of theatrical enterprises, seems to have suffered a change of heart. At least this is the experience with which the promoters of at least two enterprises have had to combat in an effort to induce speculators of that section to come in on their propositions.

The promoters of the corporation which are planning to foster another Weber and Fields Music Hall for Broadway and practically concentrated their stock selling campaign upon the men of the money district and society fashionables. They encumbered considerable expense to turn out an attractive prospectus and figured that the soundness of their proposition, coupled with the reputation of Weber and Fields, gave them a strong selling argument. As a matter of record their efforts failed to arouse any buying interest, therefore they had decided to classify their expenditures to advertising and prestige.

The Weber and Fields proposition is to be fathered by a $3,500,000 corporation recently filed in Delaware. Its plans call for a million dollar theatre, with a cabaret roof garden, destined to satisfy the entertainment and gastronomic needs of pleasure seeking Manhattan under the same roof. The policy of the musical hall is to present revues and musical extravaganzas patterned after those which won Weber and Fields early stardom at the old music hall on lower Broadway. The roof garden cabaret was to have a roof show of a pretentious nature, where one could sup and dance after the show. The revues are to be given at $2.50 top. A cover charge of two dollars has been decided upon for the roof show.

Although the plans are all set and ready to put into action the stock has not precipitated a rush of takers and it looks as though the project is indefinite. Some of the stock has been disposed of, but not in sufficient quantity to go ahead with the erection of the theatre. Convinced that the metropolis has been thoroughly canvassed the promoters may now go in for a national campaign.

The Morosco Holding Company, who have had their stock on the market since last season, is concentrating its stock selling campaign throughout upper New York and New London. The Morosco Company has made three productions so far this season. "Mike Angelo," their first of the season was taken off after a brief run at the Morosco Theatre several weeks ago. Their second production, "The Sporting Thing to Do," closed two weeks ago and is reposing in the storehouse. The sole survivor of the corporation is "Lady Butterfly," the current musical show at the Astor. The piece is said to represent a production outlay that betters $100,000 and thus far has encountered tough sledding to make ends meet. Oliver Morosco, realizing that the show was overburdened with operating expenses, jumped in last week and made several changes in the cast which has reduced the payroll from thirty-five to fifty per cent. Aided by the cut rates the show has taken a jump and at its present operating cost can show a profit.

If business continues to hold up, the piece will be kept at the Astor for the next ten weeks. At any rate regardless of what happens it will remain here for several weeks as it is being utilized as a selling argument by the stock salesmen. It is said that the salesmen are finding plenty of takers in the up-state cities and if "Lady Butterfly" can be put over with a forced run the sales are calculated to soar.

John Murray Anderson's musical show, "Jack and Jill" had also aimed at Wall Street for capital with which to launch the show. When the piece opened at the Globe many people thought that Wall Street men were behind the production. Later in the week it was learned that McBride, the ticket broker, and several moneyed friends of Anderson's were the real "angels" and not Wall Street men as had been hinted.

The reluctance on the part of the Wall Street men to dabble in the financial support of theatrical ventures is laid to the fact that they have more than once dropped money in unprofitable ventures, usually fostered by unscrupulous promoters who knew little, if anything, about the show business.

Having learned their lesson they seem to prefer to keep their hands off anything theatrical, yet unhesitatingly will gamble thousands of dollars in ventures less substantial than show business.

THEATRE GUILD SELLING BONDS

The Theatre Guild completed its plans for the financing of their proposed theatre and on Monday opened their subscription books to the 6,000 present subscribers of the organization. The books will remain open for these subscribers for one week, they having prior rights in the purchase of the bonds. Bonds will be issued to the extent of $500,000, being in the nature of first mortgage bonds secured by the theatre property. The books will be opened to the public on April 8.

Purchasers of $10,000 worth of bonds, known as "Founders of the Guild Theatre," will be accorded recognition on a permanent memorial in the theatre and will be given four seats to dress rehearsals or preference in allotment of four opening night subscription seats. Purchasers of $5,000 in bonds will be given four free seats to dress rehearsals and similar arrangements, varying as to the size of the subscription.

All bondholders will be eligible to membership in the Theatre Guild Club with quarters in the new theatre. The club will entertain playwrights and visiting celebrities.

Walter P. Eaton is chairman of the executive committee and the sale of the bonds is in charge of A. C. Hone and Paul Moss.

HAMPDEN GETS NATIONAL

Walter Hampden, who has leased the National Theatre for a period of one year will take possession of the premises on August 1st, next. His repertoire will not be confined to Shakespearean plays but a series of old and modern plays under his direction. He will appear in "Othello" and in "A New Way to Pay Old Debts," both of which he has never played in New York.

Mr. Hampden is also preparing "The Ring of Truth," by Arthur Goodrich and Rose A. Palmer, based on Robert Browning's "The Ring and the Book," and "The Black Flag," by E. A. Thomas. The former will open at the Shubert-Murat theatre, Indianapolis, this week, and the latter will have its premiere in Toledo about ten days from now.

"MY GAL SAL" MUSICAL SHOW

"My Gal Sal," a new musical comedy in two acts, with book and lyrics by Frank S. Williams, and music by George Kramer, has been accepted for early production by the newly organized Melbourne-Arden Productions, Inc., of which H. M. Arden and William Rappaport are the managing directors. The piece will be cast within the next few weeks and is destined to have a summer run at a Broadway theatre.

Prior to launching this summer song show, the same producing firm will launch a new melodrama entitled "In The Balance," in which Christine Winthrop will have the leading role. This piece will open out of town the latter part of this month. After two weeks on the road it will be brought in for a run.

MACGREGOR SUES STANDARD OIL

Edgar J. MacGregor, stage director, started an action for $750.00 damages last week in the Third District Municipal Court against the Standard Oil Company of New York.

Through his attorney Samuel R. Golding, MacGregor, complains that the suit is for damages done to his personal property when on January 12th, 1923, a vehicle owned by the oil company ran into an express truck carrying stage scenery of the musical show "Elsie" which was en-route to Chicago. The crash occurred in front of 260 West 10th street in this city, and was due to the negligence of the defendant's employees, according to the complaint.

STONE & "TIP TOP" BREAK RECORDS

San Francisco, April 2.—Fred Stone and his big musical show "Tip Top" broke receipt records at the Columbia Theatre, here. His two weeks' engagement netted over $52,000.

CHICAGO SHOWS IN POOREST WEEK

Chicago, March 31.—Frank Keenan in "Peter Weston" is the big surprise of Holy Week in Chicago. This attraction ran along to a business which is fully up to preceding weeks at the Harris and this is an attainment for the worst week in the year.

"Sally" at the Colonial and George White's "Scandals" at the Illinois were the only other attractions which did business Holy Week. "Blossom Time" at the Apollo fell down to such an extent that it was possible to get good seats a dozen rows back in the middle of the house when the doors would open at night. "Light Wines and Beer" at the Woods did not do well enough to justify an attempt at a long run. Barney Bernard and Alexander Carr in "Partners Again" were in their last week at the Selwyn and so the slump was expected there. "The Cat and the Canary" has been having cut-rate boosting since it moved from the Princess to the La Salle. "Two Fellows and a Girl" at Cohan's Grand had some good nights as did Thurston at the Olympic, whose engagement is proving successful for that house. "Up the Ladder" was in its last week at the Playhouse but it previously displayed enough speed for arrangements to be made to continue its run at the Central, where shows with no other home in Chicago can generally find refuge. Taylor Holmes in "The Rear Car" is not a strong enough show to attract big business at any time and so it naturally could not draw strongly when the time was not opportune for theater visiting. "The Last Warning," which has come to a point where the cast is undergoing changing continued at the Blackstone without attracting much business. Ina Claire had her last week at the Powers theater without turning anyone away who sought to see "The Awful Truth".

Five new attractions mark the opening of the after-Lenten season in Chicago. Olga Petrova opens at the Selwyn Sunday night in her new play "Hurricane" and Julia Sanderson in "Tangerine" opens on the same night at the Garrick, which was dark Holy Week following the closing of the vaudeville season. "Loyalties", with an English cast, opens Monday at Powers and O. P. Heggie opens at the Playhouse on the same night in "Peter and Paula", once known as "Fashions for Men." "Up the Ladder" moves from the Playhouse to the Central on the same night. The Moscow Art theater will have its initial opening at the Great Northern on Tuesday night.

IRVIN C. MILLER BANKRUPT

A voluntary petition in bankruptcy was filed in the U. S. District Court last week by Irvin C. Miller, actor-author and promoter of negro shows. Listed liabilities are given as $10,083, with assets of $13.

Listed among the creditors are a number of show folks whose claims are for back salary in an ill-fated theatrical production, "Chocolate Brown," produced early this year. Included in this list are Andrew Tribble, $200; William Fountaine, $300; Isis Fountain, $100; Mildred Delibore, $150; Chester Jones, $175; Lillian Gardner, $200; Mae Crowder, $200; Mary Bradford, $175; Virginia Cousins, $125; Henriette Loveless, $200; Lillian Barkley, $125; Lulu McDonald, $125; Archie Cross, $150; Percy Colston, $150; Mary Wells, $150 and Mildred Smallwood, $200.

Among the larger creditors are the Commercial Debenture Company, $1,312 for money advanced; Bon Bon Buddy Company, Inc., $1,240; Perry Bradford, music publisher, $1,100 for money advanced. Listed also are claims of smaller amounts ranging from $100 upward which includes several printing concerns, the Lafayette Theatre, New York, Grand Theatre, Chicago, and the Beaumont Scenic Studio.

CASTING "BAMBOO TREE"

The Shuberts have added to the cast of "Under the Bamboo Tree," which began rehearsal Monday at the Ambassador Theatre, Harry Morton, Zellah Russell and John Rutherford. James Barton will be featured in this attraction, which will open out of town late in April and will be brought into a Broadway theatre in May for a summer engagement.

BIG THEATRE FOR HOLLYWOOD

Hollywood, April 2.—Plans for the construction of a $1,000,000 theatre here for stage productions are nearing completion by Joseph Schench, Mary Pickford, Douglas Fairbanks and Sid Grauman. A site for the project is being sought.

Representatives of the group announced that the presence of a great number of prominent legitimate stage actors now affiiliated with the screen, coupled with the need in the Los Angeles district for a first class legitimate production theatre, presented an opportunity which would be met at once.

The purpose is, it was announced, to present plays with casts from the actors in the motion picture colony, as well as to show some of the leading traveling productions.

NORA BAYES FOR LONDON

Nora Bayes, booked through William Morris, concluded last week a two-week engagement at McVickers Theatre, Chicago, for which she received $9,000. Miss Bayes will sail for England on April 14th, and on April 23rd will begin an eight-week engagement procured for her by Morris from Sir Oswald Stoll, at the Coliseum, London.

"ABE AND MAWRUSS" ON RADIO

The next dramatization of "Abe and Mawruss"—"Potash and Perlmutter" by Montague Glass and Jules Eckert Goodman will take the two characters into the radio field with the entire story of the play dealing with incidents in the subject. The Selwyns will make the production late in the fall with Barney Bernard and Alexander Carr in the title roles. Glass and Goodman will start work on the new play shortly.

"Partners Again," the "Abe and Mawruss" show this season, closed its Chicago engagement last Saturday with the company beginning a tour East which will end at the Majestic Theatre, Brooklyn, late in April. The company will again go on tour early in August and tour to the Pacific Coast, where it will disband in time for the two principal members to return to New York and begin rehearsals in the new play.

LEW FIELDS IN "JACK AND JILL"

Lew Fields, who recently closed with his "Snapshots," a Shubert unit, was added to the cast of John Murray Anderson's "Jack and Jill" at the Globe theatre, Monday night as principal comedian. A part to fit his work has been written into the show.

BRITISH UNION BARS WHITEMAN FROM DANCE AND CONCERT WORK

American Orchestra Playing in Revue at the Hippodrome Is Not Allowed to Accept Engagements for Outside Work—Move Looked Upon as First Action to Bar American Artists

The action of the British Musicians' Union, backed by the British Labor Ministry and Parliament, barring the Paul Whiteman Orchestra from playing all dance and concert engagements, is looked upon in New York, not only as unfair and a slap at American artists, but also the first move to bar American performers from work in England.

Whiteman and his orchestra are playing in the Revue "Brighter London" at the Hippodrome and in addition to this engagement is in big demand for concert and dance work. This, the Union rules, he can not accept.

Upon learning of the ruling, Hugh C. Ernst, general manager of the Whiteman organization, sent telegrams to President Harding, Secretary of State Hughes, Senators Wadsworth and Copeland, Secretary of Labor Weeks, Sir Auckland Geddes, British Ambassador, and Joseph Weber, President of the American Federation of Musicians, protesting against the step. The telegram is as follows:

"Paul Whiteman and his orchestra are playing at the Hippodrome, London, on British Labor Permits secured through proper channels before orchestra sailed. Despite these labor permits, British musicians refuse to allow Whiteman to play engagements other than the Hippodrome. Our interpretation from information received at British Consulate in New York was to effect that labor permits were granted that our men could follow their profession for a limited length of time with no reservation as to any particular engagement or engagements. Whiteman is willing to employ and pay the same number of British musicians as he has in his own orchestra thus creating positions for 15 British artists on all engagements other than the Hippodrome but cannot even proceed on that basis. This is a most flagrant case of discrimination against American artists and immediate action should and must be taken. We have always welcomed English musicians to our shores but their attitude toward us in spite of our liberal spirit of fairness should not and cannot go unchallenged. This same spirit of fair play and pride prompts us to beseech your earnest and immediate attention to this despicable piece of business and to respectfully request you use your influence in prevailing upon the British Ministry of Labor and British Labor Union to permit Whiteman to proceed. By voicing your objection you will be asking for American artists only the same consideration we have always extended British artists."

Those who have studied international law claim that although the bill passed by Parliament does not name any specific organization but applies to American orchestras in general it is, nevertheless, distinctly aimed at Whiteman's orchestra. Labor permits have always been granted in the past allowing orchestras to do the same work as the British musicians. To put the new law into effect against Whiteman is making a law that is unfair and retroactive as Whiteman has secured his labor permits before the bill became a law. This phase of the situation is now being taken up with the British authorities.

Although Whiteman and his orchestra played for the Grand National Racing Ball at the Adelphia Hotel, Liverpool, at which the King and the Prince of Wales were present, he was not allowed to play for the dancing at the Savoy Hotel last week, even though the Prince of Wales had requested that he furnish the music.

"Brighter London," the revue in which Whiteman appears, opened in Liverpool on the 19th of March and at the Hippodrome, London on the 28. The orchestra was the outstanding hit of the production and was roundly cheered by the audience.

MEYER BILL HEARING POSTPONED

The hearing on the Meyer bill, which would legalize Sunday performances of legitimate productions, which had been set for last Tuesday, was indefinitely postponed. The hearing was to have taken place in Albany.

Both the Producing Managers' Association and the Actors' Equity Association had sent along representatives to argue pro and con on the bill. The actors' organization are lining up their forces to defeat the passage of the bill inasmuch as it conflicts with their ban on Sunday performances.

A petition of over two thousand names, including a number of best known stars, has been compiled and will be used to strengthen the argument against making legitimate productions legal for Sunday performances here. The Equity stand is not based upon the "blue law" angle but rather on the idea that the actor is entitled to one day out of seven for rest and recreation.

BLANEY STOCK CO. MOVES

The Blaney Stock Company, which has been appearing at the Prospect Theatre, Bronx, this season, was moved intact last Monday to the Majestic Theatre, Jersey City, where they are appearing this week in "East Is West." The Blaneys have taken a three-year lease on the Majestic.

HARRIS BACK FROM FLORIDA

Sam H. Harris returned last week from a three-week sojourn at Palm Peach. He is now readying himself for a trip to England late in April to witness the production of "The Music Box Revue" in London. This will be the first trip abroad for Harris.

EDITH DAY IN BANKRUPTCY

Edith Day, star of "Wildflower," on Monday filed a petition in bankruptcy. She listed her assets at $250 worth of clothing and her liabilities at $15,545.

Among the creditors are the Gotham Hosiery Company for $60; Ducille, Ltd., London, $2,000; Samuel Weinberg, a judgment for $505, and others. Miss Day still bears the name of Edith Day Carleton in private life.

AL EPPS
and his
ASTOR HOTEL ORCHESTRA

"THE EXILE" GETS A THEATRE

"The Exile," which found itself an "exile" and without a theatre last week after Supreme Court Justice George V. Mullan decided that "The Last Warning" should remain at the Klaw Theatre, for which the former attraction had a contract to open last night, will begin its New York engagement at the George M. Cohan Theatre next Monday night, replacing "The Love Child," which will close there on Saturday.

After Justice Mullan had rendered his decision, Wallace Munro, who is handling the business negotiations for "The Exile," strove diligently to get a theatre to open this week. On Friday he began negotiations with the Shuberts for one of their houses. This deal, however, fell through on Saturday when the incumbent of the theatre declined to vacate that evening. On Monday negotiations were started for the Cohan and quickly closed, with the show guaranteeing the house $3,500 as its share of the gross.

As a result of the members of "The Exile" company being forced to lay off this week, Joseph Klaw will be compelled to pay $2,750 in salary to them for this week. Besides this Klaw will be compelled to reimburse the management of "The Exile" for expenditures they have already made and for extra advertising they will have to do, which will bring all items to a total of more than $5,000 for him.

Eleanore Painter and Jose Ruben are being starred in "The Exile," which is being financed by a group of New York box-office men.

VALENTINO MISSES AGAIN

INDIANAPOLIS, April 2.—Mrs. Edward Franklin White, Deputy Attorney General of Indiana, in an informal opinion expressed the belief that the latest marriage ceremony of Rodolph Valentino and Winifred Hudnut at Crown Point, Ind., last week was illegal.

The Indiana law, according to Mrs. White, provides that the woman be a resident of the county in which the marriage license be granted.

"BRISTOL GLASS" OPENING

CHICAGO, March 31.—"Bristol Glass," the new Tarkington-Wilson comedy, will have its premier in Cleveland instead of Chicago, on Sunday, April 8, and will open at the Blackstone, here Monday, April 9. The Blackstone management did not like the idea of a Sunday premier hence the change of opening date here.

"HIGH LOW SCALE"

The new Dresden Theatre, on the New Amsterdam Theatre Building Roof, which opened Tuesday night with "Cinders," is charging $5 for seats in the orchestra and balcony and $2.50 for seats in the side loges. The tariff for Saturday night and holidays increased fifty cents per seat over weekday nights.

PHILADELPHIA BUSINESS IMPROVES

PHILADELPHIA, Apr. 2—This week promises a break in the spell of bad business which has held things theatrical in its grip for the past three weeks. The advance sales for the current attractions, both new and hold-overs, began to show signs of life toward the end of the week. Several of the current attractions which braved the bad season hope to recoup some of their losses this week.

The week finds the Shubert Theatre dark and another of the regular houses devoted to a local offering in the annual production of the Mask and Wig. The premiere of a new play and the return engagement of a thriller are the only shifts in the routine of current attractions.

The newcomer is "The Mountebank," a dramatization of William J. Locke's popular novel, which was brought out tonight at the Broad, under the managerial auspices of the Charles Frohman Company.

The plot concerns the romantic adventures of a music hall performer. War is declared and he takes up arms, leaving his little vaudeville partner behind. During the war he meets a young English girl and falls in love with her. His affection for these two women leaves him in a rather uncomfortable position. The piece is not a war play, that element being merely incidental.

Norman Trevor headed the cast and was supported by Lennox Pawle, Nora Swinburne, Majorie Chard, T. Wigney Percival and others.

"Here's Howe," the annual production of the dramatic society of the University of Pennsylvania was launched at the Forrest and attracted a large and fashionable assemblage. It is a musical comedy in two acts, presented by a student cast of one hundred. It will remain at this house for the entire week.

"The Monster," which has been previously seen here, returned for a two weeks' engagement at the Walnut, to be followed by Fiske O'Hara in "Land O' Romance."

"Captain Applejack" continues to blend travesty with thrills at the Garrick, while "The Cat and The Canary" continues to hold a pace at the Adelphia. "Blossom Time" is nearing the end of its record run at the Lyric.

BUILDING NEW HIP SHOW

The real estate deal involving the demolition of the Hippodrome and the erection of a $15,000,000 hotel on the site is still pending and may be closed any day, according to a statement made last week by H. O. Winsor, vice president of the United States Realty and Improvement Company, owners of the property.

There was also a report yesterday that the Hippodrome might be taken over by the Ringling Brothers as a permanent home for the circus. Mr. Winsor said that such a proposition had been made some weeks ago, but no definite action had been taken in the matter since that time.

Despite all the publicity that has been given to the passing of the Hippodrome and the various speculations as to its change of policy, R. H. Burnside, who has directed the spectacles for Charles B. Dillingham, has already mapped out a new Hippodrome show for next season. The scenery and electrical effects of the new production are now being made.

"BOMBO" FOR WINTER GARDEN

Al. Jolson and his show "Bombo" which laid off last week, is now in Baltimore with Washington to follow. After this a four weeks' engagement will be played in Boston and the show will return to New York on May 15th.

It will then open at the Winter Garden for a summer run. "The Dancing Girl," the Garden's present show is doing far from a capacity business and may close in a week or two.

"LILIOM" FOR STOCK

"Liliom," which was originally produced by the Theatre Guild last season, will be released for use by dramatic stock companies in August.

AMUSEMENT STOCKS DECLINE ALL THROUGH WEEK—SALES LIGHT

Goldwyn Corp. Profit and Loss Account Issued Affects Prices but Little—Famous-Players at 87, Loew's at 19¼ and Orpheum at 18 on Monday

The amusement stock last week, with the exception of Famous Players, all declined and on Monday of this week Famous joined the downward swing, losing more than enough to offset its gain of last week. Following the case of last week the amusement issues were affected more by market conditions in general than by anything particular happening in the amusement world. The outstanding feature of the week, however, was the publication, late in the week of the Goldwyn profit and loss account. This throws an entirely new light on the recent activity and high prices prevailing in this issue. The statement shows an operating loss for 1922 of $303,388, a deficit of $996,697 and a profit and loss deficit of $1,405,587.

When the action in Goldwyn started several weeks ago it closely followed the publication of the deal between Goldwyn and Cosmopolitan. The stock went to new high levels for the year and trading was exceptionally brisk. It was thought at that time that the rise and brisk trading was due to the Cosmopolitan deal. The publication of the profit and loss account puts an entirely different complexion on this period. It now appears that a certain group or groups had advance information as to what this statement would show and took advantage of the situation by selling short, being content to stage a rally first in order to get a good price and then tapering off in their sales as soon as the market showed signs of reaching the saturation point. It is probable that the statement has not yet had time to work fully and that when it does the stock will go to new low levels and the shorts be able to cover and glean a substantial profit.

Famous, during the past week, opened at 97½, went to 89⅞, dropped as low as 86 and closed at 88¼ for a gain of ¾ points with 21,800 shares sold. On Monday of this week, however, the issue declined sharply, falling to 87 with 3,700 shares dealt in, thus showing a loss for the day of 1¼ points.

Goldwyn fell ½ during the week. It opened at 6⅝ and closed at 6⅛ with 4,300 shares sold. On Monday of this week it rose for a while to 6½ and at another time fell to 5½, a big margin for this issue, closing off ⅛ at 6 with 2,900 shares sold. The wide margin for the day shows uncertainty as to what the effect of the statement will be with the shorts holding off until the trend becomes marked. It is evident from the recovery the stock staged in the closing sessions that some group, probably those closely connected with the management, are endeavoring to protect the price, with a pool operation more than possible.

Loew opened last week at 19⅝, rose to 20 and then fell back, closing the week at 19½ for a ⅛ loss with 9,400 shares sold. On Monday of this week the issue moved to 19⅞ but could not hold this position long, closing at 19¼ for a ¼ loss with 1,600 shares sold.

Orpheum, acting extremely sluggish, opened at 18½ and closed at 18¼ with only 1,200 shares moving. On Monday of this week the issue suffered a further loss of ¼ point, going to 18 with 300 shares in evidence. It seems as if those who are most interested in this security have rounded out their holdings and are biding their time to stage a definite movement, the few transactions recorded being the normal turnover in any security.

GERMAN STOCK AND ACTS

CHICAGO, March 31.—The Victoria theater reopened with a German stock company on Easter and the plan is to have this organization offer a show Sunday and Monday of each week, a vaudeville bill Tuesday and Wednesday and another vaudeville bill Thursday, Friday and Saturday.

The National theater, which played stock during the winter, tried the tabloid offering "Saucy Baby", booked in for a month but closed after the first week, owing to poor business.

These two houses were formerly Stair & Havlin outlying theaters. The Imperial, third of the trio, is now playing pictures at ten cents admission.

"FIRST THRILL" OPENING

George Leffler's first production, "The First Thrill," a comedy by Beulah Poynter, will be presented at the Apollo Theatre, Atlantic City, on April 16. William H. Gilmore is staging the production, which has in its cast Eleanore Griffith, Minna Gomble, Catherine Dale Owen, Beatrice Miller, Bruce Elmore and Mitchell Harris. Walter Herzbrun will be company manager and Charles Bochart will be business manager.

LE ROY HAS NOVEL CAMERA

J. A. LeRoy of the Acme Exchange has perfected a moving picture camera under the name of "Regal". It embodies all the features of the more expressive instruments and is supplied at a low price, complete with lens and supply reels.

MYER WRITES NEW PLAY

Henry Myer, author of "The First Fifty Years" and "The Blonde Beast," has written another new play constituting a prologue and three acts, entitled "The Fangs," which will shortly be put in rehearsal by an independent producer.

NON-MARRIAGE CLAUSE CONTRACT

Cupid may be a lovable little cuss in his place, but take it from Hector Downe, general manager of the M. L. Kelly Enterprises, he's a show wrecker in Panama, where Downe presides over the managerial destinies of the Kelly chain of cabarets.

The little pink cherub has so consistently made drafts upon his beauty brigades that he has commissioned Harry Walker, his New York representative, that he will hereafter insist upon a non-marriage clause in all contracts signed for his attractions.

The latest to desert the chorus ranks for matrimony are Sylvia De Vere and Babette Busey, who had been appearing in one of the Walker revues which had been routed over the Kelly chain. Miss de Vere became the bride of A. D. Ball, while Miss Busey was joined in wedlock to J. H. Miller. The weddings took place last week and both couples are on their way to New York, where they will take up residences.

Hector is also on his way here to annex a couple of marriage proof substitutes to replenish the vacancies.

MAX DREYFUS CELEBRATES

Max Dreyfus, of Harms, Inc., celebrated his forty-second birthday last Friday evening at his Bronxville home, and entertained a well-known coterie of friends, as is his yearly custom. Among those present included Chas. Dillingham, Flo Ziegfeld, Al Jolson, Victor Herbert, and other music, theatrical and phonograph folk.

MATINEE OPENS SHOW

BOSTON, April 2.—George C. Tyler pulled a new one here when Helen Hayes gave her initial performance in "To The Ladies" at the Wilbur theatre at the matinee last Saturday. The theatre was practically sold out in advance for the opening performance.

"LAST WARNING" TO STAY

Mindlin and Goldreyer's "The Last Warning" will continue to play at the Klaw Theatre, while "The Exile," which was to have taken its place there on Monday, opened at another Broadway theatre. This was brought about by Supreme Court Justice G. V. Mullan issuing a temporary injunction which restrained the Klaws from interefering with the run of the two "Mikes" play and directing the producers to post a surety bond of $20,000 pending the trial of the injunction action, which will probably take place next Fall.

Justice Mullan ruled that the producers of "The Last Warning" had a perfect right to purchase tickets from the box office to insure their play of attaining a certain gross that would keep it from getting a removal notice from the theatre. He said that it was especially justifiable, Holy Week and the weeks preceding it.

Efforts by I. M. Ditenhoefer, attorney for the Klaws, to have Justice Mullan refuse to sign the order on the ground that it was erroneous was opposed by D. L. and J. J. Podell, attorneys of the producers, and was upheld by the court.

Joe Klaw, who is handling the Marc Klaw interests during the absence of his father, who made the contract with "The Exile" company, informed Wallace Munroe, manager of that company, that he would reimburse him for any expenses his attraction incurred through not being able to open at the Klaw.

VOCAL LESSONS FOR CHORUS

In accordance with their campaign to provide instruction for its members at a minimum cost, the Chorus Equity has made arrangements to open a singing class at which vocal lessons will be given under a competent instructor at one dollar per hour.

The Equity officials have read the handwriting on the wall and have appreciated that producers of musical shows are demanding voices as well as looks in their choruses. Recently the Equity launched a special dancing class and many of its members have already profited though the instructions given there.

Perhaps the best illustration of its results is the musical play "Go-Go." Equity got a line that it was to be a dancing show and immediately passed the word along the line to its chorus members.

JACK CONROY and MARY BAKER
IN
THE VAMP & THE PERFECT FOOL

Fourteen rounds of action and laughter with a knock-out at the finish. Audiences declare us the winner and yell for more punishment.

Direction AL. STRIKER now playing the Keith Time

"LIGHT WINES" CLOSING

CHICAGO, March 31.—The engagement of "Light Wines and Beer," at the Woods Theatre will come to an end Saturday, April 21, not because of the show failing to show signs of being able to live out an engagement, but for the reason that a contract executed to Paramount six months ago providing for a summer run of "The Covered Wagon" at the Woods opening, April 22, cannot be cancelled. Lou Houseman said that Mr. Woods proffered his check for $10,000 to Paramount for a release and that they laughed at him.

"Light Wines and Beer," which has Joseph Cawthorn as the star and which gives splendid opportunity to George Bickel, is built on a timely subject and is a clever treatment of a rather dangerous theme. It is propaganda for a return of "light wines and beers" and there is no argument of the group which want such a regulation that is overlooged, still the comedy is entertaining at all times and, strangely, is fair to prohibitionists.

Aaron Hoffman, author of "Light Wines and Beer" was here for the opening performance and, while the first show ran along, there was so much promise in the play in its entirety that it was hoped that something might happen which would permit the new show to test its staying powers in Chicago. There is a possibility of a New York run following the closing here. In the event that that cannot be arranged the show will go to the storehouse but only temporarily.

OFF SEASON WORK FOR GIRLS

Chorus girls desirous of working as models during periods of unemployment are invited to register at the special department for this sort of work which has been opened by the chorus branch of the Actors' Equity. Of course this invitation is extended to Equity members only.

Dorothy Bryant, executive secretary of the chorus Equity, stated this week that the new department has already achieved success. She had more demands for work than she can fill at present and is anxious to have girls who would care to do this work get into immediate communication with her

The orders are being received from various advertising agencies and modiste shops. The salaries offered average thirty dollars per week.

MUSIC SHOWS COMPETE

BALTIMORE, April 2.—Two musical shows are competing for business here this week, Al Jolson in "Bombo" opening at the Auditorium tonight and Irving Berlin's "Music Box Revue," first edition, going into Fords. Although the entire season in Baltimore has been one of the worst in years, being especially bad during Holy Week, both shows were practically sold out for the week because of the extraordinarily heavy advance sale. From present indications both shows will play to capacity during their week stay here.

MILLER INSPECTING SHOWS

Gilbert Miller, general manager of the Chas. Frohman, Inc., enterprises left Saturday for Chicago to make an inspection of the Frohman attractions which are now touring. He will also on his way East this week stop off at Washington and Philadelphia, where Frohman shows are playing.

KLAW RETURNING FROM EUROPE

Marc Klaw, who has been abroad since last December, will return from England on April 10. Mr. Klaw while abroad purchased the American rights of several plays which he intends doing next season. One of them will be used as a starring vehicle for Elsie Ferguson, who is now touring in "The Wheel" through the Middle West.

HOPWOOD WRITES NEW PLAY

Wagenhals and Kemper received a cablegram from Avery Hopwood from Paris last Saturday saying that the author had completed a new comedy which they will produce in September. Hopwood will return in July and will assist in staging the new play which as yet has not been named.

DOLLAR TOP THEATRE FOR B'WAY WITH BEST PLAYS AND FINE CASTS

Channing Pollock, Playwright, Launches Plan Which is Enthusiastically Received. Apollo Theatre to Be the House Which Will Open With New Policy Early This Spring

Plays at $1 top with a Broadway cast will be presented at the Apollo Theatre at the conclusion of the run there of "The God of Vengeance," according to an announcement made by Crosby Gaige, general manager for the Selwyns, who control the theatre.

Mr. Gaige said this theatre would be endowed, in some manner or other, for the purpose of presenting the best obtainable plays, by casts with a metropolitan reputation with the highest priced seats being $1, according to a plan outlined by Channing Pollock.

Pollock at a meeting in Town Hall on Sunday stated that people in ordinary circumstances must have a theatre where they could see the best of dramas at a price within their reach and that he would take the steps to have such a theatre endowed for that purpose. He said that the people today would much rather see the good spoken drama than the motion picture but cannot see the good plays when seats cost from $3 to $5 or more each.

"Something should be done to meet this situation," he said, "and I purpose to do it. My idea is to lease a theatre with a seating capacity of 1,400, with 600 of the seats to sell at 25 cents, and the remainder at 50 cents, 75 cents and $1."

Pollock stated he had made enough money through his plays already and that he would be willing to help share the losses of $2,000 a week if necessary.

The Apollo seats 1,000 and according to Gaige the Selwyns would be willing to share the operation losses in the plan with Pollock.

Mr. Pollock says that one of New York's most famous stage managers informed him that if a project of this sort were launched that he would serve without pay and that half a dozen actors who have always played stellar roles on Broadway would be willing to become members of the cast of the theatre with just enough compensation to cover their living expenses.

He said that he would be able to create the nucleus of a really good stock company by using any number of contributing stars who were willing to come in on the project at a reasonable wage and in that way stage the best class of wholesome dramas that are available for production.

Pollock said that besides the Selwyns and himself that there would be at least enough supporters of the movement to underwrite a weekly loss at least a dozen times over.

"There are," he said, "desires from all sources for an intelligent theatre available for educated people who are not making a great deal of money. This is the demand of the community right now, and it is going to be fulfilled."

Pollock at first was a bit dubious as to how the proposition would be taken by the producers, but when Gaige heard of the plan he immediately informed the author that the Selwyns would dedicate the Apollo for the community venture.

R. R. FIGHT ON MILEAGE BOOKS

BOSTON, April 2.—In a petition filed in the Federal Court here late last week the railroads of the East have asked for a permanent injunction against the Interstate Commerce Commission's decree for the introduction of interchangeable mileage books at a 20 per cent reduction in rates. An order of notice returnable on April 16 has been issued by Judge Morton. The commission ordered practically every railroad in the country to place the new books on sale May 1.

Approximately fifty roads joined in the petition headed by the New York Central, Pennsylvania and eight New England lines. They claim that under the commission's order they would lose $30,000,000 a year, which they claim is about one-half of the loss for the railroads of the country as a whole. They contend that to perform service at the rates ordered by the commission would be performing non-compensatory service and that the additional cost entailed by the use of mileage books would be about $1,600,000 a year. It is held that the use of such books is discriminatory in that it creates an undue preference in favor of the holders of the special form ticket. On the other hand the experiment is held to be valueless as it merely shows how many people would purchase the new ticket and travel 2,500 miles in the course of the year without showing how many people would do the same thing were the special mileage books not used.

SPIEGEL HEARING POSTPONED

Without the calling of witnesses Referee in Bankruptcy Harold P. Coffin postponed the hearing for the examination of the affairs of Max Spiegel, theatrical producer, who is now an inmate of an insane asylum in Stamford, Conn., until April 16 at 11 a. m., when the case came up for a hearing on Monday.

SHOW SHORTAGE IN NEW ENGLAND

With the exception of Portland, Me., and a few towns in New Hampshire, the states of Maine and New Hampshire have seen no plays since last October. This was due to the fact that William Gray, owner of the Empire Theatre, Lewiston, Me., who controls the bookings of most of the theatres in Maine and New Hampshire, felt that he would not be warranted in booking any road attractions in the theatres he supplied during the winter months. Portland, Me., was more fortunate than most of the towns in that section during the winter. Four or five plays were presented there during the cold months. All of the attractions appearing in that city managed to total a profitable business.

The other towns in that territory had to be content with playing vaudeville and motion pictures. Most of the towns were deluged with musical tabloid and girl acts, which were most plentiful, and toward the end of February the patrons of the theatres, in them, felt that they had been fed too much with this style of entertainment and remained away.

Harry Frazee was the first of the New York producers to send a show through that territory when he booked William Courteney in "Her Temporary Husband" through the New England territory late in February. The Courteney show was booked to play all of the principal one-night stand shows and grossed from $1,300 to $1,650 a performance in these towns. The show will start playing the houses controlled by Gray next week and will be the first attraction to enter what was the closed territory since last fall.

According to reports the entire New England territory is said at present to be in a flourishing and prosperous condition with the result that the New York managers, despite the lateness of the season, are preparing to send attractions which recently left Broadway on tour through the New England territory. The managers feel that, even though business is beginning to wane in other sections of the country, that New England will warrant the booking and playing of first-class attractions for four or five weeks.

The towns which have been opened up for legitimate productions recently are Augusta, Bangor, Bar Harbor, Bath, Biddeford, Brunswick, Houlton, Lewiston, Rockland, Sanford, Skowhegan and Waterville, Maine; Berlin, Claremont, Dover, Franklin, Keene, Laconia, Lebanon, Nashua, Rochester, Portsmouth and Somerworth, New Hampshire.

SIX MATINEES ON MONDAY

The old custom of giving an Easter Monday matinee was revived by six Broadway attractions this week and proved very profitable for the theatres and producers who gave them. Every one of the six attractions sold out completely, with Joe Leblang helping three of them to clear their ticket racks. The shows and theatres which gave the performance were: "Up She Goes," at the Playhouse; "Mary the Third," at the 39th Street Theatre; "The God of Vengeance," at the Apollo; "The Fool," at the Times Square; "Peer Gynt," at the Shubert, and "The Seventh Heaven" at the Booth Theatre.

DUNCAN SISTERS SHOW GOING OUT

The Duncan Sisters are to blossom forth as musical comedy stars next season after all. They have completed the book and lyrics of a two-act musical comedy, tentatively called "The Heavenly Twins," and are considering several composers to contribute the score. This is the piece which had been announced for this season by Sam H. Harris, but for some reason or other was put over. One report has it that the Duncan girls will make the production themselves, while another states it will be brought out by John Murray Anderson.

"TWO NIGHTINGALES" FOREIGN HIT

"The Two Nightingales," the operetta recently announced to make its New York appearance in August, is one of a number of successful foreign operettas and musical compositions recently acquired by Henry R. Stern during his tour of Europe, from which he recently returned after an absence of a year. "The Two Nightingales" is by the composer of "Maytime" and ran for one year in Berlin. It is now playing in all the leading cities of Germany, Austria, Switzerland, Holland, Norway, Sweden, and Denmark.

POLI STOCK AT WORCESTER

Poli's Grand Theatre at Worcester, Mass., began its summer stock season last Monday with the presentation of "Nice People."

EDWARD MILLER

Just returned from an extended tour of the Orpheum Circuit. This week at the Coliseum Theatre, New York, singing a selection of semi-classical songs.

ANNA GOT A THREE SHEET

When the Shuberts had a three sheet placed in front of the Winter Garden last week announcing the vaudeville show for Sunday night, Dale and Smith with their "Hungarian Rhapsody" were listed as the headliners and Anna Chandler was listed second. Miss Chandler on learning of this got in touch with Arthur Klein and insisted as her contract called for first position billing in all shows that this must be given her at the Winter Garden. Miss Chandler was appeased when on Saturday night a three sheet board with Miss Chandler's name was placed in front of the Winter Garden alongside of the house regular three sheet.

"FOUR WALLS" OPENING

Mack Hilliard's plunge into the ranks of producing managers will not be delayed through the destruction of his scenery at a fire in Physioc's warehouse last week. Hilliard was able early this week to obtain sets from various producers and will open his play, "Within Four Walls," by Glen McDonough, at the Stamford Theatre on Thursday (tomorrow) night. It was originally intended to open at Springfield, Mass., on Monday but that date was called off. The play is scheduled to open at the Selwyn Theatre on April 16, following Pauline Fredericks in "The Guilty One," which closes on April 14.

DE WOLF HOPPER CO. IN NEWARK

De Wolf Hopper, who has been presenting continuously for a year Gilbert and Sullivan opera revivals opened a six weeks' engagement at the Shubert theatre, Newark, on Monday night.

VAUDEVILLE

OVER $300,000 TO BE NETTED FOR N. V. A.

BIG TOTAL FROM BENEFITS

Over three hundred thousand dollars will be donated to the sick and charity fund of the National Vaudeville Artists, Inc., by the end of the next two weeks, it is estimated, when all the returns from the various theatres controlled by members of the Vaudeville Managers Protective Association, and the benefit performances, and dances and bazaars will be in. The organization usually benefited to the extent of fifty thousand dollars, on the annual N. V. A. Day, which was held on the first Friday in April. This year, however, instead of every theatre donating the profits of one matinee performance, each theatre is donating the profits of the entire week, in most cases, fourteen and twelve performances.

In addition to the donations by all the V. M. P. A. houses, "N. V. A. Week" is also being furthered by over fifteen balls and benefits which are being given this week and next throughout the country. Most of the balls are being given in the largest halls in the cities, and accommodate from two to five thousand people. Two are being given in armories, which can accommodate over ten thousand people. Tickets for these are being sold throughout the country at the price of one dollar each, with the lowest returns expected from any dance hall, at two thousand dollars for the dance. Including souvenir programmes and the amount of tickets which are being sold, from the publicity given to only three affairs in the Bronx, Manhattan and Brooklyn, it is expected that the N. V. A. will receive about fifteen to twenty thousand dollars on these affairs alone.

Several dances have been held since Sunday, April 1st, these being the Brooklyn affairs, one at the 23rd Regiment Armory, and Arcadia Hall, both given last night, Tuesday, April 3rd. Both these affairs had capacity attendance. In Los Angeles, a monster benefit and ball was held at the Ambassador Hotel on Monday, April 2nd. Other places out of New York which are holding affairs during the current week, are Baltimore, which is giving a bazaar and carnival; Philadelphia, a ball at the Adelphia Hotel on April 6th; Louisville, an Easter Carnival and Charity Ball: Cincinnati, a carnival and ball at the Gibson Hotel ballroom, April 6th; New Amsterdam, a ball at the State Armory, Sunday, April 8th; Pittsburgh, an Easter charity ball and pageant; Newark, dance at the Paradise Dance palace, April 5th; Cleveland, a ball at the Hotel Statler, April 7th; Rochester, a ball at the Hotel Seneca, on April 8th. The other affairs scheduled for New York city are at the 22nd Regiment Armory, Washington Heights, April 6th; Terrace Garden, Manhattan, April 6th, and Hunt's Point Palace, April 10th.

The amounts expected to be taken in from all these affairs, added to the receipts of the theatres for the entire week, is expected to total much over a quarter of a million. Some, more optimistic, predict receipts of even a half million for the National Vaudeville Artists.

In addition to the proceeds from the regular theatre performances, the dances, bazaars and carnivals, a tremendous sum is expected to be realized from collections which are being made in the audiences in all the theatres. A trailer telling of the work which the National Vaudeville Artists has done and is doing for its members is being shown in all theatres. Following this trailer, an announcement is made by either one of the acts on each bill, or a person especially appointed to do so, and a letter from E. F. Albee in regard to purpose of N. V. A. Week is read to the audience. Following this, a collection is being made during every performance.

Up to January 1st of this year, the National Vaudeville Artists had spent over $400,000 for the relief of its sick and needy members. The clubhouse has been operating under a deficit ever since it opened, for not only had it the building and its operation to pay for, but charity cases of various descriptions, ranging from stranded actors, to members who are broke and need money to make jumps, unfortunate members who have contracted tubercular trouble who are being supported at Saranac Lake, and in Arizona and Denver; funeral expenses of those who cannot afford to pay them; and many others.

MUST RETURN CONTRACTS

Drastic measures are being taken by the Keith Vaudeville Exchange in order to compel negligent artists and artists' representatives to return contracts for bookings to the office as soon as possible, in order to do away with a great deal of delay in laying out shows and bills which is caused by the fact that many contracts are not returned in sufficient time to allow the booker to be positive that he can count on that particular act. A bulletin posted late last week, by W. Dayton Wegefarth, general booking manager, was to the following effect:

"To the Artists' Representatives: Many contracts are being returned very slowly, some not at all. This delinquency is chargeable as much to the representatives as to the artists themselves. Most of you are interested in one thing, the selling of an act, and your obligation to the artists and to the office ceases with that function, you believe. This is absolutely wrong. It is definitely up to you to organize your office in such a manner that you can follow these contracts by a check-up system after they leave your office. It is not enough to send them to an artist and then make no effort to have them returned. This matter has been put before you on two or three occasions, but this is the last."

In addition to this, new slips have been printed which are now attached to every set of contracts, stating that the artist "must sign all three and return at once."

A penalty is to be imposed on either agent or artist who does not comply with this request immediately. The office will allow a reasonable time for the mailing and the return of the contracts.

CHICAGO AGENT CHANGES

CHICAGO, March 31.—Paul Powell has sold his interest in the Danforth and Powell agency to Harry Danforth, his partner and will be associated with an auto sales concern. Mr. Danforth is an artists' representative dealing with the W. V. M. A. and Western Keith offices.

Harry Santley, who has been connected with the Jack Fine agency, is no longer identified with that concern and the Fine agency has terminated its arrangement by which it was associated with the States Exchange in St. Louis.

Paul Goudron is no longer Chicago representative of Bert Levey and that circuit has established an eastern office in Detroit with O. G. Seymour as booking manager. Mr. Levey was in Chicago, Detroit and Buffalo recently.

RE-WRITING DORIS RANKIN'S ACT

Doris Rankin, formerly Mrs. Lionel Barrymore, has withdrawn her act, "The Business of Life" temporarily, in order to have it re-written and recast. The act played one week in vaudeville and was found to be very weak. S. Jay Kaufman is re-writing the act, which will be done by Miss Rankin with a new supporting cast.

FAMOUS TAKES OVER LOEW'S MONTREAL

DEAL PROTECTS STOCKHOLDERS

MONTREAL, Apr. 2.—Negotiations have been completed here by the directors of Loew's Montreal Theatres, Limited, and Famous Players Canadian Corporation, Limited, whereby the latter interests will take over the management and operation of the former concern's interests, it has been announced. T. P. Birchall, president of Loew's theatre, confirmed this announcement and stated that the directors of the Loew's Montreal Theatres, Ltd., had been studying the situation for sometime past, with a view to getting a proper return for their investment, for the shareholders in the company, and came to the conclusion that this return could only be obtained by consolidation of some of the competing interests in the Montreal theatrical field.

"Since Loew's theatre was built in Montreal," said Birchall, "several other large houses have been erected in close proximity to it, and with the stringent times in the theatrical business during the past two years, it has been evident for some time that some new arrangement would have to be made in order to fully protect the shareholders. In this connection, the directors realized that the Famous Players Canadian Corporation, Limited, with its successful career of the past few under the able management of N. L. Nathanson, and the special facilities it possessed, was in a unique position to manage and operate the big Montreal house. It was on this account that negotiations were opened with Mr. Nathanson, and have now been consummated. Mr. Nathanson had made a very careful survey of the Montreal situations and with the facilities which he had at his disposal, is confident that a much larger earning power will be obtained for the shareholders of the Montreal company. In this, the directors of Loew's, Montreal, concur.

"The record made by the Famous Players Canadian Corporation, Limited, during the past few years, has not been approached by any of the larger theatre companies, inasmuch as it was the only one which was able to earn the full dividend on its preferred stock, and to maintain payments right through the readjustment period.

"The shareholders of Loew's Montreal theatre will be asked at an early date to approve of the arrangement".

WIFE SUES VENTRILOQUIST

Supreme Court Justice May in Brooklyn reserved decision last week, on the question of how much alimony was to be received by Mrs. Mabel Smith, wife of Marshall A. Smith, who is professionally known as Marshall Montgomery, the ventriloquist, pending the trial of her suit for separation.

Mrs. Smith, who asked the court for $150.00 per week alimony, said that her husband left her last September and has given her but $300.00 since. She is now a stenographer, she added, although her husband earns $15,000 per year on the stage. Mr. Smith admitted that the amount mentioned was his gross income, but that expenses of the act brought the sum down to about $3,640 per year.

HOWARD GREEN TO MARRY

Howard Green, of the vaudeville producing firm of Hocky & Green, is to be married on April 25th to Irma Heimemann, a non-professional. The ceremony will be performed at the St. Regis Hotel.

BURNSIDE'S "CLOWN NIGHT" LIKED

R. H. Burnside presented his "Clown Night" in the grand ballroom of the National Vaudeville Artists' Club last night, Tuesday, April 3, and gave a wonderful entertainment to the N. V. A. members. The "Clown Night" was presented in keeping with a promise which Burnside had made to Fred Stone, president of the N. V. A., early this season when Fred Stone gave his "Clown Night." A capacity crowd attended the affair, which began at 11 p. m., and ran into the early hours of the morning, every minute being crowded with keen enjoyment.

The features of the evening were the artists who came over from the Hippodrome show, "Better Times," and gave their best to the artist-audience. These included the Hippodrome Quartet in "Old Vaudeville Song Hits"; Jocko, the $50,000 crow; Torbay, who gave a series of comic studies in black and white; Nanette Flack, the Hippodrome prima donna and chorus; Marceline and twenty clowns; George Herman, the dancing skeleton; the "Hip" ballet, and Happy Lambert.

HEADLINERS FOR FILM HOUSES

CHICAGO, March 31.—Nora Bayes attracted a remarkably big fortnight's business to McVickers Theatre and as a result there will be a disposition on the part of big picture houses in the mid-west to offer "big names" in the future, instead of spending big money on offerings having a dozen or more people or on scenic equipment and lighting effects. Even the Balaban and Katz Theatres, which have been leaders in the policy of expensive productions for picture houses, will fall in line with the idea of presentation of "names." Nora Bayes did five shows on Saturday and Sunday at McVickers and four on other days. At every performance excepting the first of the day (morning show) the house was capacity and the business at the first show was increased twenty-five per cent over previous weeks. Miss Bayes will be followed at McVickers on April 16 by Frances White.

N. V. A. COMPLAINTS

"Chic" Sale has filed a complaint against Gracie Deagon and Jack Mack, alleging infringement on his material. He claims that they are doing bits from his "rube" girl character, among them, the lines, "Don't tell me, don't tell me." "I don't feel very well. My stomach hurts," and the gulping business.

Bud Carell, of the Wyoming Duo, has complained against Jack Duncan, alleging infringement on the business of spinning five ropes at one time.

THREE ACTS IN FOX HOUSES

All of the William Fox vaudeville theatres in Greater New York, with the exception of the City, are playing only three acts of vaudeville this week. The cause for this is the booking of "Robin Hood," a fourteen reel motion picture feature. Of late the Fox vaudeville booking office has announced that the feature films were the stellar attractions in their theatres and that vaudeville acts were simply an incidental feature.

HAGEN WRITES "SPOOX DE LUXE"

"Spoox de Luxe," a three-act satire on mystery plays by Milt Hagen, has been accepted for an early production by the newly formed H. & R. Producing Company. Casting for the piece will begin within the next few weeks, with its out-of-town premiere set for early in May.

SUNDAY SHOW FOR POLI'S

Poli's Theatre, in Worcester, Mass., will begin playing Sunday performances with the evening of April 23. All acts which are booked into that theatre for the first half of the week, will open there on Sunday night, instead of Monday afternoon.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Due to the holiday crowd, the house sold out early in the day with a steady advance sale for the rest of the week. Enough patrons were turned away Monday afternoon to fill the theatre over again. From a psychological point of view, the acts on the bill were well chosen, comedy predominating, and of a type popular with the audience expected this week. Elizabeth Brice appeared in place of Sybil Vane.

A classy handbalancing turn, The Luster Bros., opened the show to a house that hadn't an empty seat in sight, which illustrates the eagerness of the patrons to get there early. Somewhat different than the usual Monday afternoon mob of regulars.

The "cowboy banjoist," Montana, rendered various selections on his instrument in the second spot, being one banjo player who did not need a chair but stood up straight on his two feet. He played well, and was emaculate in white, from Stetson to boots; really a gorgeous outfit.

George Kelley's new comedy "The Show-Off," with Fred Sumner was the first of the laugh getters, the sketch proving to be a great characterization of a man with an abundance of false pride, and a weakness for putting up a swell front. Being vain also, he wears a toupee, and creates considerable comedy during the ensuing gabfest, between his mother-in-law and a visitor. His wife completes the triangle when the visitor is not present. Fairly well handled by the cast, but somehow it runs a little too long, seeming to linger after the climax has been reached, just for the sake of another laugh. (Wellington Cross, a film, and Harry Fox did their bit for the N. V. A. drive at this period.)

The man in the box-office of the theatre was about the only one in the house that was not "killed," by the comedy verses of Lewis and Dody's "Chera-Bochcha" song, and other comedy bits. Practically all of the verses are new and the two Sams never went better in their lives.

Sophie Tucker, and her two syncopators at their pianos, stayed on about twice her allotted time, trotting out some material, hot as only Miss Tucker could use and keep from being burnt. Closing the first half the comedienne, as usual had something new and did each number with the same artistic care. For an opening bit she arrived on the stage in a new touring car, chauffeur and all. The song "You've Got to See Mamma Every Night," contained potent punch lines, and "When the Leaves Come Tumbling Down," was effectively staged with place drop and different curtains, leaves falling, etc. Sophie is one of those stagefolk who look younger and knock 'em colder at each successive performance.

Opening the second half, Elizabeth Brice must be credited with being a plucky show girl, for it was surely a tough break to follow Sophie Tucker, in a spot evidently dodged by the "Welsh prima-donna." Despite the odds, Miss Brice put considerable pep into her performance and sang her cycle of songs to good advantage.

Ben Bernie and His Orchestra started off with an "ad" regarding their phonograph record of a song that was to be played exactly as recorded. If the disk is a "dance record" then it must be for the buck and wing hoofers. The tempo was most uneven. Later, "Runnin' Wild" sounded like a real jazzy tune, and the first cornet player, apparently a youngster, would "make" any combination. He's a marvel. Bernie's gags are still the same, and got many laughs while the musicians got their breath.

Next to closing, Herbert Williams and Hilda Wolfus, in their well known comedy offering, made the patrons scream in their hilarity created by Williams' funny "hoke."

Edith Clasper and Company in "Maid of the Realm," with the Trado Twins and Billy McLeod, closed the show with an interesting song and dance, the audience sticking to the end. M. H. S.

RIVERSIDE

The Monday matinee played to capacity, principally due to the holiday and partially due to the excellent bill which had been mobilized. Add to this the reams of publicity that have been devoted to N. V. A. Week and you cinch the occasion for standees who were lined three deep on the lower floor, and who, despite the discomfort of their positions were more than generous with their applause.

Harry Fox, who has been appearing in musical comedy on the Coast, was warmly welcomed back in his new variety offering, "Interruptions", credited with being the collaborative efforts of Fox and William Collier. He is assisted by Beatrice Curtis and a male pianist. Harry comes on for a new slant on daddy songs, "Since I've Got One Of My Own", which hit home with the audience, that seemed sufficiently interested in Harry's affairs to know that he had recently become a dad. He follows with his usual clown stuff and attempts another song when he is interrupted by two stage hands, who are moving the piano before the drop. After sending them off peaceably he goes into his second song, "I'd Be More Than Satisfied". Upon the repeat chorus there is great commotion in the wings. Later Miss Curtis runs on. By way of explanation she tells Fox that she is appearing in the closing act of the bill and that she thought she was walking behind the drop. Fox loses no time in making friends and spilling some more clown chatter and antics, with both doing a neat double, "Fairest Rose of Muscagee". Fox sells his stuff with as much magnetism as ever and Miss Curtis makes a charming foil for his fun-making proclivities. The act is well routined and from all angles is the best vehicle Fox has ever displayed.

Little Emma Haig and Company was another refreshing feature of the bill. After an introductory explaining her desertion and return to vaudeville, the dainty dancer offered the "Back on The Farm" number she did so well in last year's "Music Box Revue". George Griffin, a tenor of pleasing voice, followed with an old fashioned number that worked into another dance for Miss Haig in which she contrasted the modesty of yesterday with the hot jazz of today. "Spanish Love", sung by Griffin and danced by Miss Haig and Griffin in a Spanish tango tempo provided a capital climax for the dainty offering.

Hartley and Patterson scored as usual with their tabloid comedy, with songs, entitled "One Night", while Wells, Virginia and West again demonstrated their ability as showstoppers with a merry routine of clowning, dancing and knockabout comedy.

The Browne Sisters, accordeonists de luxe, lived up to expectations in a repertoire that embraced Italian classics, southern melodies and popular hits. The girls remained on and fired their numbers across with a gusto that sent them off to vociferous applause.

Seed and Austin, assisted by a comely young woman, sounded another potent comedy note of the bill with their familiar routine of hokum, dances and songs. Austin's monk impression wowing them for a good hand as did most of their other material.

Mignon, the mimic, offered a diversified range of impressions of footlight favorites, among which were exceptionally clever impersonations of Ruth Roye and Nan Halperin.

Powell and Brown opened the show with an artistic novelty in which they perfect landscapes and do the coloring with colored sand, while Bessie Clifford closed it with a series of clever posing studies. E. J. B.

BROADWAY

Edwards and Edwards, presenting their novelty shooting act, opened the bill to a fairly packed house, a house that filled early and showed enthusiasm. The act is cleverly presented and the male Edwards' line of talk is popular with the audience as he makes no effort to be funny, but does put over some neat stuff in a casual way.

Hamtree Harrington was second, but after a slow opening he warmed up and the position did not seem to bother him in the least. He opens with the song made famous by the late Bert Williams, "Keep Your Hands Above the Table," and then does the pantomine card game. His pantomine gets over strong even though it does suffer if compared to Williams' work. Later on a girl comes out and assists Harrington. From there on practically the entire act is rhymed, the idea being an argument between a philandering man who is going to leave his brownskin and his reaction when that same brownskin threatens to do a little stepping out of her own. The team work well together and get the laughs where they want them.

Grace Huff and Company have a comical act in which all the performers do excellent work. Miss Huff is a manicure, who is asked by a woman of late years to pretend to fall in love with the woman's 68 year-old husband in order to make him feel as if he still has his pep. The manicure's fiance, the manicure herself, and the wife all help the game along and the old man, in spite of his twinges and aches, feels like a two-year-old and does his best to act the part. Every one of the performers plays his or her part for all that is in it and the sketch, for that reason, aside from the fine lines and situations, goes over with a bang.

Claude and Marion have an act built for laughing purposes. The woman, with her big build, peculiar mannerisms and trick voice walks away with the comedy, the entire act being constructed around her. She is a finished performer and is able to hold the interest at all times, regardless of what she is doing. The man does what he has to do as it should be done and the team gets good applause at the finish.

Stevens and Lovejoy have a well-constructed and logical act, starting out as mostly talk and situation and ending with a fast dance that puts the punch where it belongs. The act is clean and fast and the two work well together. The boy announces from the wings that the lady has been locked in by her aunt but is going to start things. She throws her shoe out of the window, hits a man, who comes up to return her shoe and stays to invite her to a dance. The act was well received.

Tom Patricola, assisted by Harriette Townes, was the applause hit of the show and worked hard for that honor. Patricola puts forth his utmost efforts every minute he is on the stage and the perspiration pours off him. The nonsensical clowning he does is appreciated, the mechanics of his work being pretty nearly all that can be desired. His little assistant is strong enough to sing a song by herself and to do some clever dancing. She is pretty and nicely formed and succeeds in winning a hand on her own account. The bit with the chicken is funny and some of the falls that Patricola takes, are in a class with the best seen in show business. He is a pretty big man to be doing falls of this kind.

William Karbe and Sister concluded the performance, Karbe doing some excellent balancing, acrobatic and juggling work.

Martha Pryor and Harold Stern are also on the bill at the Broadway this week, but did not appear at this performance. C. C.

COLONIAL

If this house had the seating capacity of the Capitol, it could have sold every seat on Monday afternoon. Never, in all the years the writer had been attending the opening matinee performance here, has he seen as big a crowd here as there was on the Monday afternoon of this week. And this increase has been coming along ever since Johnny Collins has been booking the house. We've mentioned the fact that Collins has been picking just the right sort of entertainment for this audience to make it pay, and the beginning of "N. V. A. Week" proved it. If business keeps up in the same way it has been during the past few months, (and we hope it will), this house will actually be able to remain open all summer, which will set a new precedent in Keith Colonial history. For that matter, precedents have been set ever since Collins has been booking this house.

The show moved speedily from start to finish, being opened by The Clown Seal, who performed stunts in balancing, and playing musical instruments in addition to getting laughs.

Nate Leipzig is too good an artist to be wasted on number two, but the spot didn't handicap him from scoring a solid hit with his card stunts. Leipzig is a wizard in card manipulation, if there ever was one.

McDevitt, Kelly and Quinn are still doing their "Piano-Mover", comedy offering, which found great favor with the audience here. The comedy used is perfect for the balcony bunch and drew laughs with every bit done in the act.

Gus Edwards and his revue didn't score as strongly as they generally do, but at the finish of the act, picked up speed and the encore bits left the audience satisfied. The music was bawled up to a large extent, which can be blamed on either a poor rehearsal, a poor leader, poor orchestrations, or a poor orchestra. You take a look and take your choice. Gus evidently was bothered by a cold or hoarseness, for his voice was off in spots, and as a rule he can take the high ones on key, if not very musically. Alice Furness improves each time we see her, and has plenty of charm. Chester Fredericks is growing, and is a marvelous dancer. Sandy is seen only in the finale and an encore bit. Several new faces among the girls give promise of very fine artists for the near future, especially the clever girlie who does the "Bowery" bit excellently.

Following the intermission, the "N. V. A. Trailer" and the collection, Knapp and Cornalla offered "A Pot Pourri of Vaudeville", living up to their billing with a routine including, comedy, hokum, instrumental, dancing and tumbling work. They offer a fairly entertaining act, but weren't quite strong enough for the spot.

Jack Wilson, assisted by Charles Forsythe, Adele Ardsley and Willie Ward, was the laugh hit of the show. Wilson clowned on every act on the bill, and was given great support by Forsythe as "straight". Miss Ardsley sings well, but we'd suggest that she discontinue the use of the amber spot for her "November Rose" solo, for her big assets in appearance are her complexion and smile which are utterly lost in this colored spot. In fact, she is of the type that is really beautiful in a white spot, but in a colored spot—well, anyway she's a little disappointing. Willie Ward, either a midget or a kid, aided materially, though Wilson can truthfully say to himself that he'd get just as much applause at the finish without Ward. This is not meant to detract any credit from the little one.

May Yohe, assisted by the Original Shell-O-Tone Orchestra, closed the show, with Edwards and Wilson clowning in the act. Miss Yohe is a success from a vaudeville standpoint. The orchestra could get away from the cut and dried repertoire of published numbers and be more effective. G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

Six standard vaudeville acts, an added starter contributed by several members of the house staff, and the photodrama, "Fury," co-starring Richard Barthelmess and Dorothy Gish, comprised the holiday bill offered at this house on last Monday evening.

The Hartwells, a male acrobatic duo, utilizing an unbilled girl for dress, gave proceedings a merry start with a lively acrobatic and balancing offering. The men work on suspended trapeze, do some clever balancing and several stunts that are genuine thrillers.

Winifred and Brown registered the first laughs of the evening in their novel skit, "The Coolie and the Gob." The coolie is seen propelling the blackface comic in a chariot through the Chinatown district of Frisco. The coolie has been toting him around from early morn until nightfall. He is exhausted and an argument ensues as to the fare charge. This furnishes the comedy vein. The chink tabulates the amount on a numeral board. The gob is panic stricken in anticipation of the charge, but when he asks the coolie how much the figure is in American money, the latter replies "Two bits," and all is well. They wind up the offering with songs.

Hermine Shone and company offered a pretentious and thoroughly diverting playlet, "Window Shopping." It is founded upon the familiar theme of the working girl who has both a rich and poor suitor, but is handled from a new angle. At the outset the action is set in the living room of the girl. Her wealthy employer has proposed and is expected to call for his answer. The mother is elated and hopes she'll land him. But Mazie, played by Miss Shone, has a sweetie of her own, who is not long on greenbacks but is there with the Valentino stuff. But Johnny is a shifter and when he tells her about the furniture they can buy on the extortion plan, her heart begins to grow warmer for the wealthy suitor.

The succeeding episodes depict what would occur if she should marry either. First it is shown that her East Side lingo would be entirely out of place in fashionable Riverside Drive and that she would be equally unhappy with Johnny in a Harlem flat. Johnny has been boasting of a rich uncle and waiting for him to die. The uncle obliges but leaves nothing but a legacy of unpaid bills. Johnny, appreciating the situation, hands her over to the man of wealth and is about to depart, when she flings herself into his arms. The rich suitor being convinced of her love for the rival promises him a good job. Hence all ends well.

Brown and Whittaker also proved likeable in a combination of clowning, satire and songs that kept the audience in a happy frame of mind.

"Sarafan," a tabloid "Chauve-Souris," divided into several colorful scenes, brought forth a happy mixture of Russian comedy, songs and dances.

Lillian Shaw, delineator of character songs, scored as usual with her routine of humoresque numbers. She is still using "The Vamp from East Broadway," "I Don't Know Whether to Do It or Not" and "From Six O'Clock Till the Sun Goes Down." The spice flavoring of the two latter numbers were risque, to say the least, but nevertheless seemed to be what they wanted.

The added feature was "Irish Justice," in which Ben Hilbert and a number of those on the bill appeared. Since there is a wager on as to the results of this, we shall refrain from venturing an opinion.

E. J. B.

"TORCHBEARERS" IN ACT

The second act of George Kelly's "The Torchbearers" will be condensed into a vaudeville act and will be seen at the Palace Theatre the week commencing April 16. Mary Boland and Alison Skipworth will be seen in the act.

FIFTH AVENUE

The matinee on Monday at the Fifth Avenue was attended by the biggest house that this theatre has had in a long while for a matinee performance. The theatre was packed to the doors and when the curtain went up on the first act, there was not a seat to be had. This made it pretty good for the N. V. A. collection which was put on in the middle of the bill and helped to slow up the show considerably.

Ingalese, with his pretentious juggling act, opened the show. He is assisted by two butlers and a woman, all of whom have something to do. There are a good many laughs at the pantomime work and Ingalese wins some sound applause with his juggling, which is particularly good, the egg trick with the four glasses being exceptionally well done. The finish, with the two men whirling illuminated swinging clubs while Ingalese juggles flaming torches is effective, the stage being dark.

Malinda and Dade, the dusky man and woman team that is meeting with such popularity around the city, repeated a former success at this house. Dade works fast and hard, but puts his stuff over with the ease of an old showman, and Malinda is also perfectly at home in front of an audience. They finished to a big hand.

The Ward Brothers have a peculiar act. They open as an American and silly-ass Englishman, the talk being all about a poker game the night before and the Englishman making all the dumb cracks that might be expected in commenting on the second greatest American Indoor Sport. The two later do some good harmony work and dance fairly well. They finish with a yodeling bit and take an encore for no reason at all. The straight at times forgets which part he is playing and slips into an English accent but recovers quickly.

Oliver and Olp have a neat little two-people sketch that is naturally played and well-constructed. The heart interest is woven in skillfully and the setting is adequate. A young man in evening clothes is stranded in a way station, wires home for money, is refused by his dad, but the telegraph operator, female, lies about the message and gives the man $100 which she had saved towards getting herself a fur coat for Christmas. The stage is darkened while the clock on the back wall is spotted in and shows six months going by, the time when the lights go up being June. The boy returns, tells the girl of his appreciation for her act, asks her to marry him, and she realizes that her investment was profitable. The act is fine for vaudeville, and gets over well.

Emil Boreo is an enigma. He has an act that consists almost entirely of nerve and the ability to make weird sounds and faces and to misuse the English language with mechanical perfection. Nevertheless the audience applauded him to a fare-ye-well and he came perilously close to stopping the show. What really put his act over was his ability to make the audience make clowns of themselves. He divided the house like Gaul into three parts, and told each part, on a signal from him, to make a particular noise, illustrating the noise each was to make. Strange to say they did as they were bid and liked it themselves so much that they wanted to play some more.

Doc Baker, in "Flashes" found the going rough after having had the show stopped for the collection, but succeeded in making the act register. Baker gives a slight exhibition of protean art but makes it part of the act. The act is exceedingly well costumed and set and the principals work hard and to good effect. The six girls are not given enough to do.

Kellam and O'Dare, in their laughing skit, went over fine. The trick hats got their fair share of laughs and the audience was in a mood to appreciate this line of comedy, and showed their appreciation.

Robbie Gordone closed the bill with a series of artistic poses. C. C.

PALACE

(Chicago)

Another great show this week with the three principal contributing features being, Fannie Brice, headlined, Clyde Doer's Orchestra from the Hotel Congress, and the afterpiece called "The Wager" in which several acts on the bill take part after the regular performance.

Fannie Brice sang seven numbers and was forced to do another encore getting away only when she promised to come back later, which she did in the Doer act, and in the afterpiece.

Lady Alice's Pets opened the show with some interesting entertainment done by domestic and other small animals.

In the second spot, Dodson, colored dancer, scored a big hit. He knows his business and in addition to dancing well sells his talking material for all it is worth.

Owen McGiveney, protean actor, registered a decided hit in Bill Sikes, an episode from Dickens' "Oliver Twist". Outside of the lightning changes made in acting all of the characters, the performance is good and the sketch interesting throughout.

William and Joe Mandel, do the amateur acrobat stuff so much better than any of their competitors, that the offering becomes a tremendous hit, with laughs every half minute.

Gus Fowler, the watch king, has an unusual magic act working with various sized watches and clocks. He does his stuff neatly and adds some comedy with the sleight of hand tricks.

Fannie Brice followed, with a repertoire of songs, done only as Fannie Brice can do them. She obliged with most everything she knew and the patrons could not get enough of her.

Clyde Doerr's Orchestra had six numbers programmed, but the Palace crowd was not satisfied and forced a couple of encores. This is one of the best balanced jazz orchestras that has ever been seen at the Palace. It is a working out of musical along jazzy lines but there is nothing flashy about it, the selections being done like the new symphonic jazz style.

Bert and Betty Wheeler, scored their usual success in closing the regular vaudeville end of the bill. His comedy got over fine and the girl's style went equally well.

"The Wager" followed the Wheeler act and closed the show. Many of the acts on the bill did a burlesque on the McGiveney act which proved very funny. R. E. R.

MAJESTIC

(Chicago)

Nine acts are now being booked for the Majestic instead of eight as the bills had been running short. The plan has been to book in two extra acts for Saturday and Sunday but from now on only one extra act will be secured.

The Four Songsters, a Gene Oliver act, opened the first show Sunday, offering a series of songs, popular and classical, in an elaborate set. Mona Smith, Reba Morgan, Theophilus Alban and Fred Goodwin constitute the mixed quartette. This was an extra act Sunday.

Pierce and Scott, another extra act, followed with the Rathskellar Comedy of Harry Pierce, scoring a big hit, the singing of Johnny Scott demanding encores.

Billy Miller and Company present a comedy playlet dealing with a familiar theme, a wife seeking a divorce. The act is ingenuously framed and splendidly played to great comedy returns.

Thelma, a singing violinist, attractive in appearance and a talented musician, won enthusiastic approval.

Fred Lindsay gave his exhibition of whip cracking, using three assistants. This act makes a display which is always highly interesting. Lindsay also made the N. V. A. appeal.

Frank Farren entertained with stories concerning negro and Irish characters, using a splendid dialect. His songs were also greatly enjoyed.

The Newton and Wolfe Twins, in "A Pair of Deuces" offered a farce comedy bit framed on the resemblance of the two pairs of twins and followed by dancing which was well liked.

LaGraciosa in "Visions of Fairyland" closed the show with a scenic and posing production which is highly artistic and extremely beautiful. R. E. R.

STATE-LAKE

(Chicago)

A very good show is being presented here in conjunction with the celebration of "N. V. A. Week". It is started by McGood, Lenzen and Company, who entertained with a series of very clever acrobatic feats, which were done in show-manlike manner.

Joe Bennett, doing a black-face single, held the second spot successfully. He does a good routine of stories, bits of songs, and effective dancing.

The Yip Yip Yaphankers furnished comedy, harmony and sensation-tumbling work on third. This offering does not lag for a minute, for everything is put over with pep and there is plenty of variety to the work.

Stella Mayhew scored heavily with her songs. All are rendered well, and registered. The Great White Way Orchestra had two very good features in the persons of Jean Francis and William Heggie, in addition to the orchestra. Miss Francis delivers numbers to big results in a good voice and charming manner. Heggie is a good dancer, and has some good routines. The orchestra uses effective arrangements, plays them exceedingly well and scores heavily. Their phonograph reputation helps make them so much stronger as a draw. They play finely with excellent style and artistry.

Allan Shaw is a wonder in the art of sleight-o'-hand and received plenty of appreciation for his work. A Fireside Reverie closed the show with excellent music and harmony delivered by two men and two women. R. E. R.

TEN ACTS FOR SUNDAY SHOWS

A change of policy in the Sunday concerts at the Alhambra Theatre, Brooklyn, one of the newly acquired Loew theatres, went into effect last week. The house, which has been operating with a stock policy during the week, had been giving a continuous show of three performances on Sunday, utilizing a six-act vaudeville bill and a feature picture. The new policy calls for a ten-act bill with only two performances, matinee and evening, with all seats reserved.

BETS ON "IRISH JUSTICE"

Ben Hilbert, assistant manager of the Eighty-first Street Theatre, has prepared a novelty act for the current week called "Irish Justice." In a moment of enthusiasm he boasted it would be the hit of the show. Manager Edward B. Lewis, who has lost much of his youthful enthusiasm, took issue with him. To settle it, both have wagered $50, the winner to donate the money to the N. V. A.

NEW "BOHEMIAN NIGHT" RUL

A new rule in regard to the "Bohemian Nights," which are held every Sunday at the National Vaudeville Artists Club, permits only members and their table guests into the club on that night. Previous to this, guests who weren't signed in by members, but who had reserved tables were permitted to attend the "Bohemian Night." The table guests can be signed in by active and lay members.

TOM PATRICOLA SAILING

Tom Patricola and Harrietta Townes will sail for England on April 23rd. They will play the Moss-Stoll houses there.

VAUDEVILLE

REGENT
(Last Half)

The opening bill for the last half at the Regent this week was marred by several mechanical difficulties which slowed up the running time and seriously interfered with some of the acts. The difficulties were unavoidable at the opening show but were probably ironed out in time for the night performance.

The LeRays opened the bill with a flying rings and trapeze act. The act uses a special set and the man and woman performers are competent. Unfortunately, for the finish, a piece of apparatus has to be especially set and for this there was no time before the opening performance, so that the act closed in a half-hearted sort of way that left the audience uneasy.

Pauli and Goss, coming on after an uncomfortable stage wait, found the going hard for a minute or so but quickly warmed up to their work and won the confidence of the audience. The two work well, singing easily, having a consistent act with good comedy and using a good fast dance finish.

Hugh Herbert and Company, presenting their sketch concerning filial ingratitude, is more fully reviewed under new acts. At this house the act went over exceedingly well and looks like a sure winner for any vaudeville bill. Several of the lines make a distinct impression and the cast handles the situation as well as can be desired.

Al Tucker with an eccentric makeup and a violin, followed the sketch. The outstanding feature of the act are Tucker's playing the fiddle with the bow stuck in his ear and some other freak bowing.

The act runs along for about twelve minutes and the audience applauded loud enough at the finish to wake all up in time to see Tucker take a senseless bow.

LeMaire, Hayes and Co., following Tucker, had an act which proved, if it proved anything, how you can do almost anything in a neighborhood house and get away with it if you can talk in the foreign tongue which most of the audience understands. There is nothing funny in talking German, French, Spanish, Swedish, or even Hebrew. When a blackface performer launches into a three minute speech in the latter tongue it does not prove him a comedian but merely reveals his nationality. It is sad to consider what will happen when the act goes on in a house where the percentage of *"landsmen"* is negligible. The act is without punch or finish.

Ernie Golden and his Orchestra, after being held up by the removal of the scenery of the preceding act, went through their routine of songs with speed and precision, even though they were handicapped on several of their numbers by the shallow stage. The act is set and scored heavily the clowning at the finish, especially that of the "Wop" plugger, going over for a wow. C. C.

STATE
(Last Half)

The feature picture "The Woman of Bronze," and six good vaudeville acts are drawing capacity crowds all week. The Dumonts, man and woman juggling team, opened with an entertaining variety of stunts done in accomplished manner. An unusual piece of business was the playing of drums with rubber balls, doing it as good as though regulation drum sticks were used.

Ross and Edwards scored in the second spot with their style of singing and dancing. Their efforts were appreciated by the patrons who liked their stuff. Both boys are clever and have the making of good performers, which tells in time.

A pleasing singing turn came with Hazel Crosby and Company, Miss Crosby offering several selections, doing ballads equally as well as faster Dixie songs. Her voice is good, as well as her costume and drop. Her coloratura notes at the finish of her act brought more than enough applause for an encore, and her material on whole is clever.

Van and Vernon furnished considerable comedy, with their cross-fire and other funny business. Each took turns at playing straight and comic, and their song at the conclusion of their performance also went over strong. The girl was attractive in white and was a good foil for the man when he did the comedy. Their work made their offering amusing all of the time it was on.

In the next to closing spot, Senator Murphy registered a laugh every half minute with his political monologue, which is a little more bright and up-to-date than the average monologue of its sort. His delivery hits just right and apparently he keeps at least a few gags on timely topics.

Alex Hyde and his orchestra, headlining for the week, closed the vaudeville end of the show with some new selections added to his repertoire. Pleasing classical numbers were rendered with the violin featured, as well as many published songs. M. H. S.

PROCTOR'S 23rd ST.
(Last Half)

Six acts of vaudeville and the motion picture feature, "Brawn of the North" divided honors on the new bill here.

Palermo's Dogs opened the show. A male trainer and lady assistant put the terriers through the paces of balancing, gymnastics and other familiar stunts usually incorporated in acts of this sort.

Arthur Burckly, a tenor with a pleasant voice, followed with a repertoire of songs, carrying his own accompanist. His list included "You Need a Bit of Courage," "Mother," "Road to Mandalay," "Dear Little Town in the Ould County Down" and "Roses of Picardy."

Mabel and Johnnie Dove, on next, set the comedy ball arolling and introduced some lively songs and dances. Mabel works in a high-brown makup, while Johnnie does an ebony hued gent. They open with a duet, "Down Where Every body's Happy," with John topping it off with a neat tap dance. Mabel solos "Coal Black Mammy." Johnny returns in kilts and does a smoked edition of Harry Lauder. Mabel warbles choruses of popular numbers while Johnny gets in some more good stepping and clowns his way through her songs.

Jerome Merrick and Company held down sketch spot in an abbreviated comedy. The act has been done before on the big time with a different cast. The plot revolves around an estranged couple who call in the services of a cynic lawyer to arrange for a divorce. The husband objects to his wife's friendliness with his best friend. The lawyer takes the matter in hand and after employing considerable ingenuity manages to patch up the breach and sends the couple away to start all over again. He loses his fee but has registered as an aid to Cupid. Merrick does fairly well in the role of the lawyer. The girl playing the wife does not quite register in the part, while the juvenile is impossible.

Bloom and Sherr registered the comedy hit of the bill in a mixture of songs, dancing and clowning. A satire "Different Ways To Make Love" was handled remarkably well and got the couple over to a big hand.

Joe Stanley and Company closed the show with an amusing musical tabloid "Welcome Inn." The action is set in a mountain hotel where a group of girls are vacationing. A young man comes in quest of girls for his father's seminary. The father has built the seminary but cannot get any pupils. The son, knowing it will break the old man's heart if the venture flops, is willing to pay the girls a salary to attend. He enlists the services of Stanley, a small town comic, to assist him in his quest. After numerous specialties and ensembles in which Stanley manages to get in some clever and refreshing comedy, the stranger not only gets a quota of girls for the seminary but also annexes the prettiest of the lot for a wife. The act keep the audience in roars, mainly through the funmaking proclivities of the featured member. It will prove a great feature for the small time bills. E. J. B.

HAMILTON
(Last Half)

There were very few vacant seats here on Thursday afternoon, even though it was Holy Week. With the schools being closed for the week, the youngsters were very much in evidence in the audience, and to increase their numbers, Dan Burns, the manager, had for his guests, three hundred boys and girls who were from the Hebrew Orphan Asylum. Burns had repeated this picnic for the orphan kiddies quite a few times during the week. The expression on their faces during the performance undoubtedly repaid him a thousandfold.

K. T. Numa and Company opened the show with their magic and illusion offering. Some very good work is offered in the illusion line, which went over nicely here.

Russell and Pierce almost stopped the show on second with their comedy acrobatic and dancing offering. Russell is of the former combination of Russell and Devitt and Pierce has been associated with several productions and was last seen in vaudeville with the Ryan Sisters. The act which the two are doing is framed along the same lines as the routine offered by Russell and Devitt. When it comes to dancing, these two boys do some sensational work, Pierce especially doing a routine of splits and knee-step which were marvelous.

Eddie Kane, formerly of Kane and Herman is now doing a single which drew plenty of laughs and applause here, although the turn runs a little too long. Kane is really one of the best ad lib comedians to be seen in vaudeville, and while he has a lot of good material, there is also some which isn't worthy of his abilities.

The lights were darkened for several minutes, in tribute to Mme. Sarah Bernhardt, while the drummer rang seventy-eight strokes on a bell, this number being announced as the term of years which she lived on earth.

Paula Edwards and Company followed. Miss Edwards, who will be remembered as a feature of several productions, among them "The Runaway Girl," has been given a beautifully staged and costumed act, and a support of three men. She is as pretty and shapely as ever, but the act, outside of the money which has evidently been spent on it, has little to recommend it, otherwise. Angelo Romeo is in the cast of the act, and is supposed to be the chap who was the "human top" in "Up In the Clouds." Romeo has a nice personality and appearance, but as far as the "human top" business is concerned, will have to show more than he does in the act.

Jack Wilson kept them laughing every minute he was on. Charles Forsythe, Willie Ward and Adele Ardsley rendered capable support.

Heras and Wills closed the show with a good comedy acrobatic offering, presented in a novel and very effective manner. G. J. H.

FRANKLIN
(Last Half)

The house did a tremendous business for Holy Week on Thursday night, although to speak of Holy Week having any effect on business in this neighborhood seems to be a laugh. The attendance was helped greatly by a theatre party of 1,000, given by the Bronx Women's Federation of Social Service, who also took up a collection during the performance to aid them in their charitable work.

There were only five tryouts instead of the customary six, one of them, the much heralded "Don't Gamble" act, being out, for some reason. The others weren't quite as good as most of the acts which have been showing here on previous Thursdays. They included Reba Bracey, with a male assistant, in a dance offering that may be good for some circuit but we can't think of any. Viola Frayne and Co. will do for the small time after the girl has been trained properly and taught to let out her voice. Henrietta and Warriner can begin playing the pop houses now with their singing act. Virginia Millaman offered the same act, with a bit of a change, which we recently saw at Proctor's 125th Street and went over very nicely.

Joyner and Foster did a black-face routine which will hit in any small time house, and go for the better time after it has been cut.

The regular bill was opened by The Brightons with their rag-picking novelty. The various pictures in rags hit the audience's fancy to good results.

Stanley and Stevens almost stopped the show with their comedy offering. The two are good performers and have a clever offering. They should avoid singing even the little bit they do.

Carson and Willard are offering the same act with a few changes in the way of some new lines and a new chart, which they have been doing for years. The laughs came steadily and they scored.

The Irish won, however, the Hebrews here applauding tumultuously for Thornton Flynn, the Irish tenor, and Donovan and Lee, the Irish funmakers. Flynn is assisted by Gena Caryl at the piano, and sings "Macushla" beautifully for his opening number, does several others, and closed with the "Berceuse" from "Jocelyn," singing with a John McCormack record, in a manner which stopped the show. Flynn has a wonderful voice and uses it with good showmanship.

Donovan and Lee also tied up the works. Donovan's comedy was perfect here, and Miss Lee's work, in addition to her dancing, planted her solidly.

May Yohe, formerly Lady Francis Hope, assisted by the Shell-O-Tone Orchestra and an unbilled negro who did a sure-fire acrobatic dance for the finish, also stopped the show. G. J. H.

FIFTH AVENUE
(Last Half)

An eight act bill, thoroughly diversifying, yet having nothing in the way of a big time feature to distinguish it from the routine vaudeville show, ushered in the last half here. Holy Week has shot the business to pieces, there being many vacant rows on the lower floor at the Thursday matinee.

Johnny Clark and Company did their best to provide a lively start in a well routined tumbling and acrobatic act.

Nate Leipzig, card manipulator and trickster, followed on in second spot with his familiar line of tricks which got over to good results. In one of his stunts, he allows the audience to select two cards and replaces them in the pack. He wraps them up in newspaper and plunges a table knife into the packages with a blind stab and later reveals that he has cut between the two cards selected by the folks in the audience. This is but one of many remarkable card tricks Leipzig has incorporated into his act.

Raymond and Mackaye offered a comedietta, trimmed off at the finish with a song. It is another one of those mistaken identity themes where the girl applicant for a job as a stenographer wanders into the wrong apartment and after much gay repartee annexes a husband instead of the much sought for position. Although a trifle too talky, the skit has its amusing moments and probably will improve with successive playing and a little judicious pruning.

Rubey and Gould nearly lost their grip with the hokum they attempted to peddle in the early section of their act but later redeemed themselves by revealing pleasant singing voices in a couple of songs. If there is any old chestnut that has done veteran service in vaudeville that has escaped these boys it is not their fault. And if the originators of the humour they are utilizing were to collect royalties, the early editions of the Humphrey's almanac would come in for a good penny. If singers want to meddle with talk stuff they should at least grab something new.

Hackett and Delmar have expended a king's ransom for the sartorial adornment, both in costumes and settings, for their new revue, "The Jewel Box." The piece is a happy combination of songs and dances which are nicely threaded together and give the featured members and the four supporting girls every opportunity to "do their stuff." Harry Delmar worked like a Trojan in several singles, while Miss Hackett introduced one of the most remarkable Egyptian dances we have thus far glimpsed. The beauty quartette also handled several numbers in a speedy tempo and after several changes of costumes, which provided a fashion flash, joined forces with the featured members in a snappy finale. From all angles this new revue is Hackett and Delmar's greatest contribution to vaudeville.

Lidell and Gibson fooled them as usual with their female impersonation stunt. Lidell does an elongated female comic patterned after the type essayed by Bert Savoy, while his partner does a sweet young thing. At times one can penetrate the disguise of Lidell, but Gibson's delineation fools them right up until the unmasking. Between time they have managed to put over a happy selection of songs and comedy which register and with the surprise finish the act closed to a loud hand.

Frawley and Louise were another valuable comedy asset to the bill, offering a line of hokum and songs delivered in a manner that could not fail to please the most blase audience.

Yerkes' Happy Six, an orchestra combination who has been playing for the records, bids fair to prove a record-breaking turn for vaudeville. They were heard to advantage in six numbers. Catherine Guerra, prima donna, rendered several songs in conjunction with the orchestra. E. J. B.

SHIP ORCHESTRA FOR VAUDE.

Paul Whiteman's S. S. Leviathan Orchestra will open for a brief tour of vaudeville at Keith's Alhambra Theatre, on April 9. Following its appearances in the New York houses, the orchestra will take up its engagement on board the S. S. *Leviathan*. The act will carry special scenery designed by the Law Studios, costumes by the Brooks Uniform Company, and is being staged by R. H. Burnside.

INTERSTATE CLOSING APRIL 22

The Interstate circuit of theatres, throughout the Southwest and Middle West, will begin closing with the week of April 22. The show which plays Dallas that week will be the last show of the season there, and as it travels from city to city will close each one. The houses will begin to reopen in September.

KEITH GIRLS' BAND FORMING

A Keith Girls' Band, to number four hundred members, resembling the Keith Boys' Band in New York, is being organized in Cleveland, at the 105th Street Theatre there. The girls' band will include members of various ages, from eight to twenty. William Brown, manager of the theatre, is in charge of the orchestra. Grifford Jones, teacher of music in one of the Cleveland schools, has been appointed instructor for the girls' band.

GORDON AND FORDE SPLIT

Bert Gordon and Gene Forde have dissolved their vaudeville partnership. Gordon will do a new version of his "Recital Classique" comedy act with Mabel Ferry as partner. Miss Forde has combined in a new act with Harry Lang.

VAUDEVILLE

"COMPLIMENTS OF THE SEASON"

Theatre—*Proctor's Fifth Avenue.*
Style—*Melodramatic Playlet.*
Time—*Sixteen Minutes.*
Setting—*Special.*

This offering is a melodramtic playlet mounted on the same pretentious order of those which Taylor Granville produced for vaudeville.

The offering is an abbreviated drama, or melodrama, which is woven around four episodes or rather obstacles that cross the path of "Fingers," a youthful dip, who is trying to go straight. The first scene is set on a busy thoroughfare. It is Xmas Eve. The pseudo-Santa Claus of the Salvation Army is barking his loudest for the final opportunity to keep the pot aboiling, the proceeds of which will provide food and Yuletide cheer for the poor and unfortunate on the morrow. "Fingers," a slight youth, wanders on, gazes admiringly in the show window of a jewelry shop. There is a certain sentiment between "Fingers" and high class Walthams, for when "Fingers" was operating they had never failed to adhere to his nimble fingers. But the youth had chucked his graft. He had done a "long stretch" for his last trick and had retired as a jewelry collector to hit it straight. He had grabbed a job, but the hounding of the central office men prompted his employer to dismiss him. Even on Christmas Eve the bull was only ten steps behind him. His protestations that he was "going straight" meant little in the life of the calloused "Dick." He had heard that spiel before and it meant little more than idle chatter. The derelict at the Salvation stand tries to cheer him up. Before departing Fingers drops his last two bits in the pot. He has a hunch it may change his luck.

The scene shifts to a wharf. Fingers wanders along and meditates upon his next move. The "bulls" have him licked. A young woman rushes on and attempts to throw herself into the river. "Fingers" frustrates the attempt and learns that the girl has come to the city to find her sweetheart. Her money is gone and she's a stranger. In a moment of desperation she chose suicide as the way out. She is cold and hungry. "Fingers" wants to assist, but he's broke. Finally he leaves the girl, telling her that he will borrow some money and come back.

We next find him secreted in the entrance of a fashionable apartment house. A youth who has been out late completing his Xmas shopping happens along, laden with bundles. "Fingers" sticks him up and demands "a couple of bucks." The man tells him he's broke and when "Fingers" investigates for himself, he is convinced the chap is broke. Nevertheless he takes his watch and beats it back to the girl. He tells her his friend was short of cash but had agreed to let him pawn the watch. As they are about to make off to the festivities, "Fingers" nemesis and the victim find them. The man and girl recognize each other. He is the lost sweetheart. As the central office man is about to snap the braclets on "Fingers," the girl intercedes and they all depart for the belated feast.

The act is well cast from a type standpoint, each of the characters not only looking the part, but also handling their lines remarkably well. The piece has an O. Henry touch that cannot miss from a heart wallop standpoint. Garry Owen is capital in his delineation of "Fingers." His lines give him an opportunity to mix comedy with pathos and more than average supply of slang that gives the act its comedy punch. It is a swift moving piece that sustains the interest of the auditors from curtain to curtain. It is the sort of act that should be a big hit on any bill. E. J. B.

NEW ACTS AND REAPPEARANCES

ALEX HYDE AND ORCHESTRA

Theatre—*Jefferson.*
Style—*Orchestra.*
Time—*22 Minutes.*
Setting—*In "three" (cycs).*

While there is nothing sensational about the Hyde orchestra, it is an above the average combination and contains a few individual musicians of merit. There is no material change in the orchestra since we last caught them nearly a year ago. Hyde seems to have them well in hand and keeps them in a sustained dance rhythm. Some of the arrangements are good and some are not at all satisfying, such as only the chorus of a number being played in some cases.

A feature that might be done away with is the placarding of a song before the act is actually called upon to play it, thus getting an encore on the strength of the number billed rather than the orchestra. This was the case with the last three numbers and the last number announced was not played as it was time for the film to go on. The song in question is a popular one which many in the house were anxious to hear, and consequently disappointed. This could easily be done away with and the page boy held in leash.

With the exception of two classical selections, "Barcarrolla" and "Hauser's Rhapsody," which have been in the repertoire for some time, the numbers played were published songs. The latter classical number is done as a violin solo by Hyde and calls for difficult finger exercises. The lighting effects are fair, and the saxophone section is unusually good. At least one cornetist seems to be there strong, but the brass section did not have many opportunities to shine. M. H. S.

CLARK AND BERGMAN

Theatre—*Hamilton.*
Style—*Comedy and singing.*
Time—*Twenty minutes.*
Setting—*Full stage (special).*

"Seminary Mary" is the name of the new act which Gladys Clark and Henry Bergman are doing, and which was written for them by Joe Browning. The scene is laid in the yard in front of a girls' seminary, Miss Clark appearing as one of the students, and Bergman as a traveling salesman who had missed the last train out of town and mistakes the seminary for a hotel. Margaret Hoffman, who appeared last with Aileen Bronson, is seen as the head of the seminary, playing her usual excellent prim, school-teacher character. There should be more of Miss Hoffman in the playlet than there is.

Clark and Bergman aren't doing as much singing in this vehicle as they have been doing in their former offerings. The talk is funny in bits, but so much of the offering was taken up with ad lib clowning when we caught the act that it seems difficult to say what does belong in the act and what doesn't. Most of the talk bits are just rehashed from their last offering. G. J. H.

YOUMANS GOING TO EUROPE

Vincent Youmans, who aided Herbert Stothart in composing the tunes of "Wildflower," will sail for London early in April. Youmans while in London will aid William J. Wilson in staging "Two Little Girls in Blue," in which the Keene Twins, last seen in "Daffy Dill," will be starred. When the play was originally produced in New York by A. L. Erlanger, the Fairbanks Twins played the title roles.

"YES MEANS NO"

Theatre—*Regent.*
Style—*Sketch.*
Setting—*Interior office.*
Time—*Fifteen minutes.*

Lewis and Gordon present Nolan Leary & Co. in this one act comedy from the pen of Howard Emmett Rogers. We presume Nolan Leary is the young man who plays the juvenile role and if this is so he is excellently cast. The plot concerns a crabbed parent who refuses to give his son credit for having business judgment until the son learns to say "No." He claims that the ability to say "No" is the primary requisite of a business man. The son tells of his engagement and asks his father for honeymoon expenses. Father tells son the only way son can get the money is to learn to say "No" and he leaves son in charge of the office with a bookkeeper to keep score, the son to receive $100 for every time he says "No" during his father's absence. If the son says "Yes" once he is not to receive a cent. The situation is worked up so that the son has to say "No" to an ostensible millionaire, thus breaking up a business deal of his father's and to deny his love for his fiancée. His father comes back in a huff, sees the situation, finds the son has earned $5,000 by saying "No" and gives him a honeymoon check for $10,000. The act is ideally constructed and written for vaudeville purposes and is sure-fire in any house. C. C.

SABBOTT AND BROOKS

Theatre—*Hamilton*
Style—*Comedy, songs, dances.*
Time—*Sixteen minutes.*
Setting—*One (special).*

A likeable couple in a comedy offering which is excellently handled by the two. The opening is effective, consisting of the man carrying the girl on the stage under his arm, and dropping her to the stage after he has made his entrance. The girl affects "baby-talk" throughout most of the act, and is the type that can do it and not get on one's nerves, in fact is really "cute" while doing it. If she only realized how much more adorable and prettier she is with her hat off, she wouldn't wear it in the first half of the act at all.

The comedy is natural, and not forced. The man is an excellent straight to the girl's comedy, and they fit together in their work like a pair of gloves. Both also do some dance work, mostly of the acrobatic type and put over some very good steps and bits in this line. The offering is entertaining from start to finish and the two should have no trouble in holding their own in any house. G. J. H.

THE PARAMOUNT FOUR

Theatre—*Regent.*
Style—*Quartette.*
Time—*Twelve minutes.*
Setting—*In "one."*

Four men doing a routine that runs from singing to dancing with some comedy and banjo playing thrown in. The act opens with a quartette number, which is followed by one of the men doing a dance. The quartette renders "To-morrow," doing the last chorus playing on kazoos. They come back with a banjo selection, all four playing. One of the men does a yodeling number, the four finishing by furnishing an accompaniment of the barrel organ variety, with the usual quartette comedy. The harmony is good and the routine just different enough to make the act acceptable for an early spot. C. C.

SEVEN BROWN GIRLS

Theatre—*Proctor's 23d Street.*
Style—*Musical.*
Time—*Twenty Minutes.*
Setting—*Special.*

The billing led one to expect that this turn would be a "Lady Minstrel" or a negro flash act, but instead the mob were agreeably surprised by a septette of comely young women, who joined forces in a musical act, patterned after the male orchestras that have been usurping closing spot of the small time bills.

The girls are utilizing special arrangements in all their numbers and play agreeably well. A card enunciator for their various numbers would probably get better results than their present routine of going from one number to another, with few in the audience recognizing any of the tunes, excepting those which have been doing continuous service in orchestra acts.

Popular airs dominate their five or six selections, with each succeeding one eclipsing its predecessor. Toward the close of the act one of the young women, who has a rich soprano voice, interpolates a song solo, "On a Moonlight Night," with the girls chiming in on the second chorus, thus providing an ensemble effect for the number.

The act did nicely in closing spot.
E. J. B.

THREE SYNCOPATED MISSES

Theatre—*Proctor's 23d Street.*
Style—*Singing Trio.*
Time—*Fifteen Minutes.*
Setting—*Piano in "One."*

This offering is contributed by three neat appearing Misses, having both personality and singing voices, who are tastefully costumed and manage to get an abundance of harmony out of their numbers. They have exercised unusually good judgment in giving their entire repertoire over to popular hits, with which they had little difficulty in getting over at this house for a genuine hit.

"Virginia Blues," as a trio, brought them on and planted them. The soprano soloed the verses of "I Gave You Up Just Before You Threw Me Down," with her partners joining her in the chorus and again landing a salient harmony wallop. "Carolina in the Morning" and "The Natchez and the Robert E. Lee" rounded out the remainder of the repertoire, with the girls encoring with "You Tell Her Cause I Stutter Too Much."

The act did remarkably well in an early spot here and can do as well in any of the small time houses.
E. J. B.

CAROL AND LOUISE DORE

Theatre—*Franklin.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*In "one."*

Carol and Louise Dore are offering a very acceptable violin and piano routine for any house, big or small time. The girls are attractive, and better than their appearances, have very good ability with their instruments. They open with "Mighty Lak' A Rose," following which a classical violin solo is offered, very well played. The girl at the piano has a strong inning with a solo consisting of a number which sounded like one of Debussy's, although we may be mistaken, and ending with "Nola." A popular medley of numbers, which included "Alice Blue Gown," "Carry Me Back to Old Virginia" and others was used for a finish.
G. J. H.

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ENGLISH INGRATITUDE

The difficulties experienced by Paul Whiteman, the orchestra leader, with the British Music Union, anent the vigorous protests against Whiteman and his band, who are being featured in "Brighter London," appearing and playing restaurants or other social functions abroad, has been accepted as the most high-handed affair that has ever been perpetrated upon a visiting performer.

The humiliation to which the "American popular music master" has been subjected has been directly opposite to the warmth this country has bestowed upon English performers who have visited here, piled up fortunes and took them back to London with them.

It is an open secret that British actors, whose salary was little more than $125 have come to this country and earned from $300 to $500 a week, to say nothing of London Hall performers who have drawn down salaries running into four figures.

America appreciated their artistry and believed they were entitled to any amount they could earn. America was not panic-stricken by the presumption that they would take the bulk of the money back to England with them. In fact America is too busy with its own economic problems, to attempt to supervise the expenditures of any foreign artists.

The American managers have more than once imported a mediocre provincial entertainer, who had never stepped upon the stage of a cosmopolitan London theatre, routined his act, given him the expert advice of experienced showmanship, advertised him like a circus and practically developed him into a headliner. Aside from receiving an unusually large salary here, the artist was eagerly sought after by the leading Britain managers, principally due to the handling and exploitation he had received at the hands of the American managers.

The action Britain has taken against Whiteman is shabby reciprocation for what America has done for her artists. The entire proceedings are being widely discussed in circles here and in some corners it is hinted that if England is planning a ban on American artists, America shall be forced to take some action.

However, although credited with being callously commercial, America has never considered nationalities, where a true artist was concerned. The managers have opened their theatres to them and American playgoers have received them with deserved warmth.

CLIPPER NEWS BROADCASTED

Sixty newspapers throughout the country, both dailies and weeklies, are getting their theatrical news from THE CLIPPER. This was ascertained last week when James Henry O'Brien, the playwright, who has written an anti-vivisection play entitled "The Cloak of Science," notified this office that he had received the above amount of clippings from a clipping service bureau to which he subscribes containing a reprint of a story that appeared exclusively in THE CLIPPER several weeks ago.

The story concerned gave details of Mr. O'Brien's play and also said that George Arliss would probably do the piece here. Since that time, it has been arranged for Mr. Arliss to do his present starring vehicle, "The Green Goddess," in London, and therefore the principal role will pass on to another actor, unknown as yet. Mr. O'Brien had been guarding his plans and production details with all due secrecy, presumably on the ground that announcement was premature for a venture that would not be launched until next season. A representative of THE CLIPPER acquired the facts through another channel, checked up the facts with Mr. O'Brien and wrote the story.

Friends of Mr. O'Brien, in California, wrote him, telling him they had read about his play in the local papers. This prompted the author to put his clipping service to work.

Accordingly, he has received more than sixty clippings culled from papers which represent cities stretching from coast to coast. Moreover he is convinced that the facilities of THE CLIPPER as a broadcaster of theatrical news has unlimited powers.

THE CLIPPER is flattered by the great esteem in which it must be held by the out-of-town editors, who seem to have sufficient assurance of its veracity to reprint its news. And since THE CLIPPER is not capitalizing this news service power, it invites the editors of the newspapers to continue to reprint any item which may interest them. Others too, are invited to follow suit.

SHANLEY ASSETS TO BE SOLD

Judge Augustus N. Hand, of the U. S. District Court, signed an order yesterday permitting Harry B. Singer, as receiver in bankruptcy for Shanley's Restaurant at 207 West Forty-third Street to sell the concern's assets on five days' notice.

Mr. Singer set forth that the landlord of the premises has a claim for rent of $16,000 and has commenced proceedings in the Municipal Court to dispossess the Shanley concern. William Little, Henry B. Chasan and Clifford G. Ludvigh were appointed appraisers by Judge Hand.

"VENGEANCE" TRIAL ON

The trial of Harry M. Weinberger, producer and the entire cast of the "God of Vengeance," was begun yesterday (Tuesday) before Judge Mulqueen in General Sessions.

All of the defendants are charged with having given an obscene show and were indicted on that charge two weeks ago, and released in $300.00 bail each. Joseph Shildkraut, Sr., is heading the cast of the show the performances of which have not been interfered with at the Apollo theatre.

"TORCHBEARERS" FOR STOCK

"The Torchbearers," a comedy by George Kelly which was produced early this season by Stewart and French at the Vanderbilt Theatre was released for stock by dramatic stock companies last week through the Co-National Play Company.

Answers to Queries

Grey—Lester Wallack appeared in the play "A Child of the State" at Wallack's Theatre (later the Star), New York, on March 17, 1880.

Box—Kid McCoy was born at Rush City, Iowa, on Oct. 13, 1873. It was Kid Lavigne who fought Jack Daly to a draw at the Central Armory, Cleveland, Ohio, March 17, 1898. Kid McCoy was the referee on that occasion.

Rice—In 1864 Pete Kerwin's concert hall, "The Jupiter," in Chicago, was located in a basement on Dearborn street, between Madison and Washington streets.

B. S.—Richard Mansfield produced "Cyrano de Bergerac" in New York, on Oct. 3, 1898.

O. P.—Jas. T. Powers appeared first in songs and dances and in a minstrel first part at Long Branch, N. J., and in New York at Bleecker Hall. He was featured in "The Messenger Boy."

Green, N. Y.—Eugene Sandow appeared at Keith's Union Square Theater, New York, week ending March 1, 1902. The Nawns were there the same week.

Sill—"Her Lord and Master" was presented at the Manhattan Theater, New York by Effie Shannon and Herbert Kelcey.

Elk—Billy Emerson was born in Belfast, Ireland July 4, 1846, and was brought to America in 1848. He died at Boston, Mass. Feb. 22, 1902, from consumption.

Broadway—"Notre Dame" was written by Paul S. Potter, and produced at Daly's Theatre, New York, with Hilda Spong, J. H. Gilmour, Margaret Illington, Stella Hammerstein, and Jameson Lee Finney, among the cast.

Boston—Charles Richman and Margaret Anglin appeared in "The Twin Sister" at the Empire Theater, New York. Wm. Courtenay was also in the cast.

C. C.—Henrietta Crossman and Henry Woodruff were in the production of "As You Like It" at the Theater Republic, New York. Remus Spenton was cast as Charles, the wrestler.

City—May and Maud Dayton appeared with the Trans-Atlantic Burlesquers, at the Dewey Theatre, New York, that week.

25 YEARS AGO

Alison Skipworth was in the cast of "The Tree of Knowledge" at the Lyceum Theater, New York.

Jas. J. Corbett played at the Columbia Theatre, San Francisco, in "The Naval Cadet."

The Five Whirlwinds; Montgomery and Stone; Geo. H. Wood; The Glissandos; and Watson, Hutchings and Edwards were the "newcomers" at the Orpheum, San Francisco.

"Besides The Bonnie Briar Bush" opened at the Albaugh's, Washington, D. C.

Ida Conquest left the "Conquerors" Co. to join Wm. Gillette's "Secret Service" Co.

"The Heart of Maryland" Co. opened at the Adelphi, London, England, with Mrs. Leslie Carter, Minnie Dupree, Maurice Barrymore, Ed. J. Morgan, and Malcolm Williams among those in the cast.

A benefit was given for the family of John Wild, at Koster and Bials, New York.

The Orchestra Society of New York was formed, with Charles T. Barney, president.

The Olympia Amusement Co. was incorporated by Mrs. Malvina Hammerstein, Charles Brownold and Al L. Turks.

Anton Seidl, conductor at the Metropolitan Opera House, New York, died at his home in New York.

Rialto Rattles

EARS ARE TOO LONG

White Bud, an English racehorse, won at 66 to 1 because he is given two pints of beer every day in training. Lots of us would try to qualify as an English racehorse—if our ears weren't so long.

FERRYBOAT RADIOS

Somebody proposes to put radios on the Staten Island ferryboats so that passengers can hear the concerts. Who is going to pass the hat?

THE TWO-A-DAY

"A guy aint got no chance, they say
To break in on the two-a-day
I spends my dough in preparation
Them agents got no eddication."

IMITATIONS

A blackface comedian calling its mate: Yoohoo, Mammy, Puch, puch.

Two actors meeting: Working? No, are you? No.

RESTAURANT SIGNS

A restaurant in the Times Square Section, whose clientele is largely made up of stage folk, has plastered the walls with various signs, some of which read:

"Everything is pet."

"No professional copies."

"Don't knock the coffee—you may be old and weak yourself some day."

"Don't watch your overcoat—someone else is doing it for you."

"Zup symphonies prohibited—we have no cabaret license."

PROTECTING THE ACTORS

A combination house in the outlying districts of Brooklyn prelude their show with a lantern slide which reads:

"Patrons are requested not to hiss or throw pennies at the performers as they are trying their best to entertain you."

Since the sign went up the accident insurance underwriters have refused policies to performers playing the house.

WAGE RAISE FOR LONGSHOREMEN

Forty thousand longshoreman have had their wages raised, which is good news to the strong-man acts that will lay off this summer.

WHICH OF THE THREE?

A chorus girl from one of the big Broadway shows went into a corner store and asked for powder. The clerk asked, "Face, baking or gun?"

COMPETITION FOR THE THEATRE

The churches in the U. S. gained over a million members last year in spite of the growth in popularity of golf, motoring and the movies on Sunday. Looks as if the reformers will soon be out of a job.

CLAIMS LETTER IS CONTRACT

Laurence Marston filed suit last week in the Third District Municipal Court against William H. Gilmore, seeking to recover the sum of $750 damages for an alleged breach of contract on the part of the defendant, whom he claims hired him to direct the staging of the play "The Marriageable Mother." Hess & Lilenfeld are attorneys for Marston.

The agreement entered into between Marston and Gilmore was in the form of a letter written by the latter, to the effect that the letter be considered a contract to stage the play, "The Marriageable Mother," work to begin on January 29, nine days after the date of the letter. Salary was mentioned in the letter as $250.00 per week, three weeks being the acknowledged time required for the rehearsals. The money was to be paid weekly with the understanding the director could do other work on the side in appreciation of the reduced price of his services.

Marston claims that his services were never called upon.

DRAMATIC and MUSICAL

"ENCHANTED COTTAGE," NEW BRADY SHOW, FINELY PLAYED

"THE ENCHANTED COTTAGE," a play in three acts, by Sir Arthur Wing Pinero. Produced by William A. Brady at the Ritz Theatre, Saturday evening, March 31.

CAST

Laura Pennington.....Katherine Cornell
Mrs. Minett.....Clara Brandick
Major Murray Hillgrove....Gilbert Emery
Oliver Bashforth.....Noel Tearle
Rev. Charles Corsellis.....Harry Neville
Mrs. Corsellis.....Ethel Wright
Mrs. Smallwood.....Winifred Frazer
Rupert Smallwood.....Herbert Bunston
Rigg .....Seldon Bennett

'Twas indeed a fantastic Pinero who wove the filmy material from which "The Enchanted Cottage" was cut. Even those who knew their Sir Arthur to a farethe-well were amazed at his valiant effort to poach on Barrie's soil. At times one could not help being confounded. A gay wag summed it up in suspecting that it was a mixture of both.

In "The Enchanted Cottage" Pinero has taken for his central character a maimed and shell shocked soldier, who has buried himself in a countryside, shrinking from the pity of the more fortunate, and there becomes engrossed in a country maiden, intelligent and with a heart overflowing to all womanly impulses, but undeniably plain. They marry for mutual consolation and comradeship; but love intervenes and as they think, glorifies them. Throughout the second act Oliver believes that he is erect and sound of mind. Laura that she has become beautiful. They actually appear to be so to the audience. It is all a part of the enchantment of love.

There are many elements that contribute to building up this state of enchantment. Their benignant spirits appear in Laura's dream and salute her as one of them. The recluse's caretaker is credited with being a witch, capable of magic. Especially there is Major Hillgrove, blinded in battle and romantically, physically, incredulous. He is assured of the transformation that he cannot see by the tripping of their feet, youthfully gay, and by the clear ring of their voices. But in the third act the illusion is shattered. The audience and the company of relatives who have been prepared to witness a miracle, see only the maimed relic of the war and his wan bride. But their love remains with its deeper springs of happiness. The play ends with another vision, in which a child creeps shyly to the couch where Laura is sleeping—a child bright and good like her mother and beautiful as her father once was.

The production and casting are admirable. Katherine Cornell, beautifully herself in the second act, lent charm to the less beautiful Laura in the first and third acts. Noel Tearle was equally effective as Oliver. Gilbert Emery gave an excellent portrayal of the blind and hopeful Major. Clara Brandick was also excellent in another role.

ZIEGFELD ENDS VACATION

Florenz Ziegfeld, Jr., who has been at Palm Beach, Fla., for the past two months, will leave that resort on Thursday and be in his offices on Saturday morning. At that time he will discuss the future of Will Rogers and Gallagher and Shean with the "Ziegfeld Follies," for the season beyond June 1.

SIGN FOR NEW GARDEN SHOW

Frankie Fay and Kraemer and Boyle have been engaged by the Shuberts for the next Winter Garden show, which will go into rehearsal shortly.

It will open early in May.

FILMS IN MAJESTIC

PROVIDENCE, April 2.—The Majestic Theatre, for years well known as a legitimate house, reopened Saturday as a picture house, under the management of it's owners, the Emerey Amusement Company. The theatre has been renovated and handsomely decorated with stage settings depicting the Bay of Naples and Mount Vesuvius.

A feature of the house is a modern pipe organ capable of producing orchestral effects. It is electrically driven and is in charge of Aurele J. Forest, organist. All modern conveniences and up-to-date equipment has been installed in the house.

"THE WASP," ANOTHER MYSTERY PLAY, THRILLS IN SPOTS

"THE WASP," a play in three acts, by Thomas F. Fallon. Produced at the Morosco Theatre, Tuesday evening, March 27.

CAST

James "Murray".....Otto Kruger
Hannah.....Annie Mack Berlein
Horace Hearnden.....Leslie Austen
Edith Hearnden.....Emily Ann Wellman
Gaynor.....Tammany Young
Sewell.....William Corbett
Nolan.....Royal Stout
Pierce.....Ben Hendricks
Mrs. McKaye.....Louise Muldener
Walter Allen.....Otto Kruger
Lola Andros.....Galina Kopernak
James Allen.....Sydney Shepard
Connelly.....Martin Rose

"The Wasp," from all outward appearances, is a play not too good and seemingly trashy, yet somehow it manages to hold the interest as all melodramas with a murder mystery generally do. Especially when many trick devices are introduced, and the heroine is in need of sympathy, and the play fairly well acted. Such is the case with the newest effort of the author of "The Last Warning."

The story is a little complicated but manages to straighten out by the time the last act is reached. Emily Ann Wellman plays the part of Mrs. Hearnden who is about to be tried a third time for the murder of a bank clerk who was shot in the dark. The woman is about to become a mother and she was employed in the bank at the time of the robbery and murder. New evidence is revealed when a thunderstorm loosens up some bricks around the fireplace, which is a spectacular piece of business early in the play. Several people of the play are open to suspicion of the murder, and the new evidence discovered is in the form of $75,000 in bonds which are stolen from the handbag of Edith Hearnden when the bank clerk was murdered.

As the trial approaches the "Wasp" appears in the person of "Lola Andros, a Spanish woman played by Galina Kopernak. She returns from an absence of several years and has lost none of her love for the dead clerk, or hate for Edith Hearnden, whom she accuses of the murder of her lover. In the last scene, really thrilling, she reveals the name of the murderer and clears Edith of the charge.

At times the acting was fair and at other times it grew real bad. At any rate it was generally better than the play itself. Most of the cast did the best it could with the part in hand. Otto Kruger acts at first as the man who was murdered and then as his brother who is seeking revenge. Emily Ann Wellman did not shine at all times, but this may have been due to the role. Tammany Young did very well as Gaynor, Miss Kopernak in her own accents did the role of the wicked Spanish woman and Leslie Austen was the husband of the much tried woman, Mrs. Hearnden. Mystery plays have a habit of appearing weak at first and then suddenly settle down for a run as the newest mystery play in town, which may be the case with "The Wasp."

"SANDRO BOTTICELLI," DE ACOSTA PLAY, AT THE PROVINCETOWN

"SANDRO BOTTICELLI," a play in three acts, by Mercedes de Acosta. Produced at the Provincetown Theatre on Monday evening, March 26.

CAST

Angelo Poliziano.....Philip Leigh
Lorenzo die Pier Francesco..Allyn Joslyn
Giovanni Guesepi.....Conrad Cantzen
Lorenzo dei Medici.....Reginald Goode
Dianna Corrina.....Elsa Braun
Leonardo da Vinci.....William Kirkland
Fra Filippo Lippi.....Erskine Sanford
Leo Batista Alberti.....Martha Roberts
Donna Fiora.....Merle Maddern
Simonetta Vespucci.....Eva Le Gallienne
Sandro Botticelli.....Basil Sydney
Paolo .....Arthur Bowyer
Catalina .....Agnes McCarthy
Court Jester.....Walter Kenny
Page .....Paul Jacchia
Page .....Alfred Little

Maurice Hewlitt's impression of "How Sandro Botticelli Saw Simonetta in the Spring" has been utilized by Mercedes de Acosta for the biographical drama, "Sandro Botticelli", which was brought out at the Provincetown Theatre last Monday night.

The piece is given in five scenes and consumes little more than an hour. It has moments of beauty, but is decidedly under weight from an action and interest standpoint.

The plot revolves around the manner in which Simonetta loved Botticelli and came to his studio ostensibly to let him immortalize her beauty but in reality to give herself to him. The play goes on to tell of how Simonetta let the cloak fall from her body and how the artist in Botticelli captured the man so entirely that the nude girl who stood before him was not a woman to be loved but a model to be painted.

Eva Le Gallienne, who has given the stage some remarkable portraits, did not seem to fit in the role of Simonetta. Although a splendid actress, Miss Le Gallienne seemed miscast. The redeeming feature of the play was the excellent performances of Basil Sydney as Botticelli, and Philip Wood.

GERTNER BUYS FREEMAN'S

Herman Gertner, who conducts "Gertner's Restaurant" at 1446 Broadway, last week purchased Freeman's Restaurant at 711 Seventh avenue from Joseph Freeman for $225,000. Freeman's was known as a theatrical rendezvous for the past four years and during that time was known to theatrical people throughout the country. Gertner has changed the name of the place to "Gertner's" and will continue to operate it, aided by his two sons, Maurice and Philip, in accordance with the Freeman policy. The executive heads of the establishment, Emil Gans, Joe Meyer and Joe Fluegler, will remain with Gerner's.

TO REWRITE "WHEEL OF LIFE"

Elsie Ferguson will conclude her tour in "The Wheel of Life," a play by James Bernard Fagan early in May in Minneapolis. Marc Klaw, who is the producer of the play, intends having the show rewritten during the summer months so that it can get a New York showing at the Klaw Theatre in the fall. This attraction was slated to come into the Klaw Theatre last October when "The Last Warning" scored a success at that house iu the Ferguson show was sent to Chicago and a tour of the West instead.

Pearl Baily, formerly of the Ziegfeld "Follies" is playing four weeks for Fally Markus around New York.

NEW "FOLLIES" OPENS IN JUNE

Florenz Ziegfeld, Jr., will return from Palm Beach, Fla., on April 5 and at that time will begin preparation for the production of his 1923-24 edition of the "Ziegfeld Follies," which will open in the New Amsterdam Theatre early in June.

It was the original intention of Ziegfeld to have the present edition of the "Follies" remain at the New Amsterdam well into the summer when it became known that Will Rogers and Gallagher and Shean had other plans for the future and were making overtures to Ziegfeld to be released from their contract with the "Follies," which called for their appearance with the attraction during its New York run. However, at the same time, according to the Equity-P. M. A. contract the terms of the agreement provide that the current season as far as the document is concerned will expire on June 1, and after that time those persons who hold an agreement with Ziegfeld will become free agents. Rogers is anxious to get to California and begin work on a film contract, as are Gallagher and Shean, who want to clean up some film work and return East to begin rehearsals in "Stealing the Town," a new show in which they will be starred by George White next season.

According to present arrangements Ziegfeld will take the current "Follies" about June 1, minus Rogers and Gallagher and Shean, and send it to the Colonial Theatre, Chicago, where it will replace his company of "Sally" and remain for a summer engagement. "Sally" has been doing a big business in Chicago with its business running around $40,000 a week gross during the early part of its run. Of late the business has begun to drop a bit with the gross running from $32,000 to $35,000 a week. It is figured by Ziegfeld that a summer engagement of "The Follies" in Chicago will be a new innovation and that the show would easily hold up to big business there from June until October if not longer.

CAST CHANGES FOR "JACK & JILL"

Several changes were made in the cast of J. Murray Anderson's "Jack and Jill" at the Globe Theatre on Monday night. Lew Fields and Lulu McConnell, both of whom recently closed with Lew Fields' "Snap Shots," a Shubert unit, replaced Roger Imhoff and Georgia O'Ramey, who left the company Saturday. Lennox Pawle also left the company that evening to join Frederick McKay's "The Mountebank," which opened in Philadelphia on Monday night. Virginia O'Brien will also shortly retire from the cast of "Jack and Jill," to begin rehearsals in George M. Cohan's new musical comedy, "The Rise of Rosie O'Reilly," in which she will play the title role.

ARREST ON IRENE'S PEARL LOSS

James R. Cooper, a diamond broker, 58 years old, of 7 West Forty-fifth street was arrested near his home in Glen Cove, L. I., last week on a charge of grand larceny growing out of the disappearance of a pearl necklace valued at $9,000 which Irene Castle had asked him to sell for her last October. When confronted by Miss Castle, Cooper admitted he had pawned the pearls for $1,500 a few days after he had received them because he needed the money. Mrs. Tremain showed sympathy when she learned the broker's story but the charge against him stood.

AARONS TO DO CARILLO PLAY

Alexander E. Aarons, Inc., a new corporation recently formed with a capitalization of $100,000, of which A. E. Aarons, manager of the Gaiety, New Amsterdam and Dresden theatres, is the head, will present Leo Carillo in a new play by Booth Tarkington early in May.

The play, a comedy drama, with Carillo, eliminating dialect, has not as yet had a title chosen for it.

John Dunsmore will be seen this season in a new vaudeville act.

Mildred Soper has been added to the cast of "The Lady in Ermine."

Ben Meroff and his orchestra will be at the Colonial Theatre next week.

Nadja and the **Stewart Sisters** are being held over at the Richmond, Richmond, Va.

Harry Koler and **Company** will open shortly in a new version of "The Four Musketeers."

Hal and **Francis** are breaking in a new act in the "hide-aways" called "Crosslines."

Betty Byron will be seen in a new vaudeville act shortly, which is to open on the Keith Circuit.

John F. Lampe has resigned as assistant to Arthur Klein at the Shubert Vaudeville Agency.

Ross and **Edwards** opened at Loew's State Theatre last week and have been routed over that circuit.

Jesse Wilde, formerly of Metro, has been engaged to do publicity of the Edward Small Company.

Helen Delmar has been signed as the featured dancer in the new revue at the Richmond, Richmond, Va.

The Dancing Roots have been added to the cast of B. D. Berg's new revue at the Beaux Arts, New York.

George MacFarlane, who closed with the "Springtime of Youth" last week will open in vaudeville shortly.

Alpha and **Delta Crane** have completed their tour of the Pantages Circuit and are back in New York.

Bernice Speer and **Mary Lawlor** have been signed for "The Rise of Rosie O'Reilly," the new Cohan show.

Hal and Francis are preparing to open in a new act, entitled "Cross Lines," written for them by John Hyman.

Mlle. Doree has been signed as featured dancer with the Walker Revue at the Beaux Arts, Philadelphia.

Ruth Furness has been added to the cast of "The Lure," which is being revived for a tour of the one nighters.

The Mulroy, McNeece and **Ridge** act is with the Irene Castle Fashion Show now playing through New York State.

Alice Remsen is back in New York and is again in charge of the library at the National Vaudeville Artists Club.

Jane Richardson will replace Virginia O'Brien in the cast of "Jack and Jill" at the Globe Theatre next Monday.

Kitty Flynn has returned to the cast of "Sally, Irene and Mary," after an enforced period of idleness due to illness.

Lydell and **Macy** have a new play in which they will be seen next season. Ben Musson is the author of the piece.

Mabel Naar, Leonore Perrone and the **Glick Sisters** will be seen shortly in a new act entitled the Eddie Cook Revue.

Mabelle Hastings has been engaged to play ingenue roles with the Maude Fealy players at the City Theatre, Newark.

Lillian Wagner sang the prima donna role in the "Dancing Girl" last week during the indisposition of Llora Hoffman.

ABOUT YOU! AND YOU!! AND YOU!!!

Walter Preston, juvenile, who closed last week with "Springtime of Youth," will reopen next week in a new vehicle.

Spencer Charters has been engaged for "In The Moonlight," a new spring production to be made by the Shuberts.

George Kane, author of "The Underworld," in which he also plays the leading role, has taken up real estate as a side line.

Ann Robinson has been added to the cast of "Go-Go," John Cort's musical show at Daly's, having joined the cast last week.

Frank McNellis returned to New York last week after touring with Walter Scanlon in "Maytime in Erin" all season.

Charles Adams has been added to Jack Wilson's vaudeville act, "In Impromptu Revue," now appearing on the Keith time.

Mme. Hermann, the illusionist, has been routed over the Keith Circuit in her new act, which was recently shown out of town.

Grace Anderson, who has done considerable casting for motion pictures, is now affiliated with the Chamberlain Brown office.

Aline McGill, whose illness forced her out of the cast of the Morosco musical show, "Lady Butterfly," returned to the cast last week.

Charles Mack and **Company** have shelved their former vehicle for a new one by Harry Jackson, entitled "A Friendly Call."

Earle Lindsay has been engaged to put on a big roof Revue in New York and puts the show into rehearsal in about two weeks.

Fania Marinoff will leave the cast of "The Love Habit" at the Bijou Theatre this week. Elaine Ivans has been engaged to replace her.

Bert Lennon and **Ed White,** the latter last with "Playmates," have combined in a new musical and singing act in which they will open shortly.

Peter K. Hawley returned to New York last week, after a year at Saranac and has been pronounced completely cured of his lung trouble.

The Bennett Twins, Katherine and **Gladys,** who are now appearing with Al Jolson in "Bombo," have been signed to sing for records.

Bert Carter and **Company** will shortly open on the Independent time in a dramatic playlet, "The Emigrant," in which he will do an Italian role.

Arch Hendricks and **Jimmy Sheer,** the "Legionnaires of Laughs," have completed a tour of the west and will open on the Keith time shortly.

Bert Wilson has signed a ten-week contract with the Harry Walker Exchange to head the cast of a new revue being rehearsed for Panama.

Jimmy Hussey is playing vaudeville in England for a few weeks before returning to America. Originally he went to London to take part in a revue.

Bill Quaid, manager of the Proctor Fifth Avenue Theatre is arranging a mixed man and woman minstrel show which he will try out at his theatre.

James T. Powers, who has been laid up for the past week with a severe attack of bronchitis, has passed the critical stage and is on the road to recovery.

Brock Pemberton has closed a deal with Tate-Williamson, the Australian producers, giving them the Australian production rights to "Enter, Madame."

Francis Wilson and **James T. Powers** are to appear in support of Laurette Taylor in the Equity Players' contemplated revival of "She Stoops to Conquer."

Hal Carraway and **Myrtle Green** will be featured in a new production act, "The Broadway Bathing Beauties," which Harry Walker is producing for vaudeville.

Bob Eckstrom, musical comedy comedian, has been added to the cast of "Our Daisy," the new musical production to be launched by the Beaux Arts Productions.

Marion Davies has sacrificed her blonde locks to realism. She has bobbed her hair to essay the role of a boy in her next screen release, "Little Old New York."

The Homer Sisters have completed their route over the Pantages Circuit and will sail for England within a fortnight. They are to appear in the Moss and Stoll houses.

Jimmy Burke and Edna Blue, the exhibition ice skaters, who are appearing with Bobby McLean & Company, are arranging a pretentious act of their own for next season.

Harry L. Hanson, for the past three seasons with Lewis and Gordon's productions, suffered a nervous breakdown which will keep him from further stage work this season.

Agnes Hunter has been engaged for Dave Marion's summer show, which is to have a summer run at the Columbia Theatre, having been placed through the Walker Exchange.

Margaret Lee, who was severely burned in a fire last week, with several other theatrical people, is expected to recover, and is resting comfortably in Bellevue Hospital.

Helen Ware has been added to the cast of "Within Four Walls," the new play by Glen McDonough, which Mack Hillard will bring to the Selwyn Theatre the week after next.

Augustin Duncan has been engaged to stage "For Value Received," a comedy by Ethel Clifton which will be put in rehearsal next week. Maude Hanneford has been engaged for the leading role.

The Mosconi Family has been signed for a four week engagement at Loew Theatres on the Pacific Coast. The act will open May 5th, at the Warfield, San Francisco, and then play in Los Angeles.

Sophie Tucker concluded her Keith route this week and is leaving for San Francisco, where she is to be starred by Ackerman and Harris in a new revue being prepared for the Century Theatre in that city.

Joselyn De Velouf, impressionistic dancer, has concluded her engagement with William Arnold's musical extravaganza, "So This Is Broadway," at the Moulin Rouge and is planning to return to vaudeville.

Eldon Raymond McKee and **Miss Marguerite Gabrielle Courtot,** obtained a license to be married April 4th, in the Little Church Around the Corner. Both are at present appearing in the photoplay, "Down to the Sea in Ships."

Chapelle and **Stinette** and the **Shuffle Along Four** have curtailed their vaudeville routes to appear in the new negro musical show, "How Come," which is scheduled to follow "The Guilty One" at the Selwyn Theatre, April 16.

"Bobbie" Adams, blues singer, who recently completed a Keith route, has signed a fifteen week contract with the Walker Exchange. She is doubling this week at the Beaux Arts, Philadelphia, and the Beaux Arts, Atlantic City.

Mae Murray is to be starred in the screen version of "The French Doll," which has served as a starring vehicle for Irene Bordoni on the legitimate stage for the past two seasons. Robert Z. Leonard will direct the picture version.

Albert Tavernier, who has been appearing in "The Masked Woman," and "Morphia," at the Eltinge Theatre, has retired from the cast of the latter and gone on tour with the former attraction. He was replaced in "Morphia" by Martin Alsop.

Fred J. Ardath has been engaged as a special feature for a tour of the Pantages Circuit, with Jack Kearns (manager of Jack Dempsey) of the unit show starring Doraldina. Harold Atteridge wrote the book and Harry Carroll the music of the show.

Carol McComas has been signed to play opposite Walter Hampden in A. E. Thomas' new play, "The Black Flag," which will be tried out on tour next week and is to be incorporated in his season of repertoire at the National Theatre next season.

Milton Wallace, formerly of vaudeville, has replaced Bernard Gorcey in the role of Isaac Cohen in "Abie's Irish Rose," Gorcey having transferred his funmaking proclivities to the Arthur Hammerstein musical show, "Wildflower" at the Casino.

Patricia Collinge was engaged to play the role of the "Montague Girl" in the London presentation of "Merton of the Movies." She was engaged after Peggy O'Neil had cabled her declination to play the role and sailed for England aboard the Celtic last Saturday.

Richard A. Purdy, a New York banker, has been awarded the prize in the recent prize play contest conducted by the Chautauqua Circuit. His play, a three-act comedy, entitled "Cross Wires," won out over several hundred manuscripts that had been entered in the contest.

Helen Gahagan, who won the laudation of the critics for her splendid performance in the ill fated production of "Dreams For Sale," and who is now touring in "Passings For Men," is to be elevated to stardom next season in a new play by Barry Conors entitled "The Clean-Up."

Kathleen Morris pinch hitted for La Bernica in the latter's dance production last week in Washington. La Bernica was taken ill after the performance Wednesday night and Miss Morris played from Thursday on and will remain with the act until La Bernica has fully recovered.

Basil Sydney will play the leading role, "Dick Dudgeon," in Shaw's "The Devil's Disciple," which will be the next production of the Theatre Guild. Mr. Sydney has been with the Guild in two previous productions, in the title role of "He Who Gets Slapped," and in a leading role in "R. U. R."

3 THOUSAND R

WHEN OUR GREAT-GREAT-G AT

INTO THE ARCHIVES OF THE S

THE BIG T

If you are a ballad singer this is the ballad to sing

"CRYNG FOR YOU"

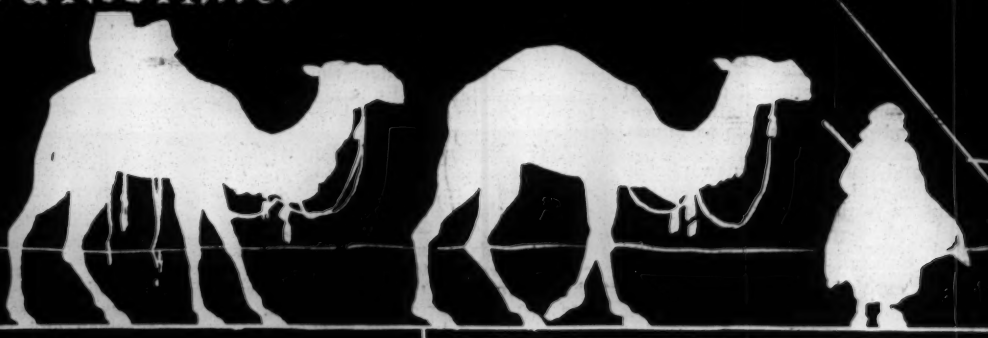
By the writers of
"Why Should I Cry Over You"
Chester Cohen & Ned Miller

The 'Blues' Jazz Rag

"YOU'VE GOT TO SEE MAM EV'RY NIGT

(Or You can't See Man at

by
Con Conrad
&
Billy R



The Waltz Hit

LOVELY LUCERNE

The Hit of Europe

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MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1223 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

LONDON, W. C. 2, ENGLAND—138 Charing Cross

LEO FE

711 Seventh

D EARS FROM NOW
G AT-GREAT ETC. GRAND CHILDREN DIG
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OH, WHAT A RIOT

"RUNNIN' WILD"

This Great Jazz Tune
Would have made a big hit
With old King Tut
by
Joe Ray
Leo Wood
A. Harrington Gibbs

THE BALLAD BEAUTIFUL

"WONDERFUL ONE"

by Paul Whiteman
Dorothy Terriss
Ferdie Grofé
Marshall Neilan

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th New York
ing Cross STRALIA, MELBOURNE—276 Collins St.
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DETROIT
144 West Larned St.
CINCINNATI
111 East 6th Street
TORONTO
193 Yonge Street

The Tuti-Fruti Fox Trot
APPLE SAUCE
The Big Dance Hit

MELODY LANE

JOE MITTENTHAL, INC., LOSES IN SUIT AGAINST IRVING BERLIN

Judge Hand Decides That Proof of Prior Invention of Composition Supersedes Earlier Copyright—"Pack Up Your Sins"—"I Love Sweet Angeline," Involved—Injunction Application Denied.

Federal Judge Augustus N. Hand, of the United States District Court, denied the motion made by Joe Mittenthal, Inc., for a preliminary injunction against Irving Berlin and Irving Berlin, Inc., restraining the defendants from publishing the song "Pack Up Your Sins and Go to the Devil," on the ground that it infringed upon the Mittenthal song "I Love Sweet Angeline." Judge Hand decided that "the testimony of musicians such as Walter Damrosch, Victor Herbert and Frank E. Tours, to the effect that the compositions are dissimilar except in respect to features well known in both current and classical music, is opinion entitled to great weight." The three above mentioned witnesses appeared for the defense.

The decision was rendered on Monday following a hearing held last Saturday in Judge Hand's chambers in the Woolworth building. Nathan Burkan, represented Joe Mittenthal, Inc., and Francis Gilbert of Gilbert and Gilbert, was attorney for Irving Berlin, Inc. Attorney Burkan started the infringement action several weeks ago on behalf of the Mittenthal concern. In the complaint filed at that time, it was set forth that the song alleged to be infringed upon was written by Creamer and Layton, and used in the colored show "Strut Miss Lizzie," a year ago and copyrighted by Joe Mittenthal, Inc., last July.

It was further alleged that the Berlin song "Pack Up Your Sins," was not copyrighted until the following October, and that music of the chorus, and the meter was practically the same. Also it was claimed that Irving Berlin wrote his song with full knowledge that he was infringing, because the song "I Love Sweet Angeline" was on the market long before date of copyright of the Berlin song, and that Saul Bornstein, general manager of Irving Berlin, Inc., expressed admiration for the Mittenthal song and offered to buy it. At the hearing held last Saturday, Attorney Burkan, played phonograph records of both songs and also had a violinist present to further illustrate the similarity of both compositions.

For the defense, Francis Gilbert, attorney for Irving Berlin, Inc., and Irving Berlin, exhibited affidavits, sworn to by well known people, to the effect that they were present at Berlin's home in March, 1922, and heard the Song "Pack Up Your Sins," as part of the new score of the forthcoming "Music Box Revue." Three well known musicians also testified in behalf of the Berlin concern, and after both sides had argued their case Attorney Gilbert made a motion that the complaint be dismissed on the ground that Berlin had invented his composition before Joe Mittenthal, Inc., had copyrighted their song. This motion was denied by Judge Hand. A week previous a motion to dismiss the complaint was made on the ground of an irregularity in the copyrighting of "I Love Sweet Angeline," counsel for Berlin contending that copies were deposited two weeks before date of copyright, etc. This was denied on the ground that it was a mere technicality, and that substantial compliance with the law was sufficient.

The decision of Judge Hand follows in par: ". . . There are numerous affidavits in no way directly attacked indicating that the defendant Berlin composed the musical composition sought to be enjoined, before complaint's music was composed. This is sought to be met by the rule that proof beyond a reasonable doubt is necessary to overturn the copyright and by the argument that Saul H. Bornstein, defendant's general manager, expressed admiration of complainant's song and negotiated to acquire it before defendant's composition was on the market. Complainant contends that there is enough similarity in melody to justify the conclusion that defendant's pirated complainant's composition. . . . Bornstein denied that he did anything more than comment upon its character when asked what he thought of it, but irrespective of this I do not think enough has been shown to establish either copying or unconscious infringement.

"While it is true that parts of defendant's chorus contain a melody and syncopation like comlaint's, the melody and syncopation are far from original as appears from details taken from various compositions attached to the affidavit of Frank E. Tours, including among others a portion of the score of Hansel and Gretel. The similarity between the two as Mr. Damrosch said, 'is the interval of the third which is used in syncopated rhythm by both.' The harmonies which accompany the defendant's composition and its total musical effect are different from that of complainant, and the only thing in common is the small amount of familiar melody derived from common sources."

There was much interest in the case.

DAVIS ON EXPLOITATION TRIP

Joe Davis of the Triangle Music Company, returned Tuesday from a trip through New England where he made arrangements for further exploitation of the song "My Mother's Lullaby" coupled with personal appearances of Betty Gulick, the ten-year-old author of the song. The most important of the stunts is scheduled next Saturday for Boston from which place the song will be broadcasted with the aid of the Leo Reisman orchestra. Additional publicity was given the song and author last week when papers ran a story about Miss Gulick receiving a letter from the Prince of Wales thanking her for his copy.

MENDELSOHN WITH ABRAHAMS

Jack Mendelsohn, well known in music circles for several years, is now connected with the Maurice Abrahams, Inc., music company.

BIG DIVIDEND FOR MUSIC MEN

The largest quarterly dividend in the history of the American Society of Composers, Authors and Composers will be paid this week when $57,000, less the ten per cent which goes to the society's treasury, is divided among the members.

This sum is about $20,000 more than has ever been divided before, one of the reasons being that the dividend for the final quarter of 1922 was divided at Christmas time, several days before full license returns were received for the month of December. At that time it was decided to add the surplus on to the next dividend. The amount divided then was about $37,000.

Class A music publishers who are members of the A. S. C. A. & P. will receive approximately $1,500 each. Class A composers and authors will receive between $1,000 and $1,200 when the pro rata amounts are worked out.

BYRON GRAY INCORPORATES

Byron Gay, songwriter, has gone into business, the organization being known as Byron Gay, Inc., with Richard E. Hall as general manager. The offices are located in the Broadway Central Building, 1658 Broadway.

The purpose of the new enterprize is to exploit the songs and melodies of Mr. Gay, test the possibilities, and if possible create a demand for the song, etc., before offering it to a publisher. Gay will do the writing only and Hall will concern himself with the exploitation end of the business.

According to Gay, he has not always been successful in convincing publishers that his style of music is well suited to popular taste, in almost every case his songs, like "Vamp," "Sand Dunes," and "Vamp Me" being at first turned down by publishers only to finally emerge as hits.

An effort will be made to educate the public to a higher class type of popular song, and also to convince publishers that such music is acceptable to such needs. Production music will also be turned out by Gay. The score of "Honeymoon Town," which had a limited run of 16 weeks at the La Salle Theatre, Chicago, in 1919, is said to have contained several numbers of great possibilities, but a poor management resulted in the show not coming to New York, despite being staged by Edward Royce.

Gay's partner, Hall, has had experience in song writing. They are boyhood friends who hadn't met for some time until recently.

RADIO CONCERTS FOR BITNER

Los Angeles, Cal., April 2.—In honor of E. F. Bitner and wife who were making their initial visit to this city, an all Feist program was broadcasted from the Anthony studios, station KTI, Sunday night of last week through the courtesy of Herb Wiedoeft, who presented his famous orchestra from the Cinderella Roof. The program was heard by the Bitners while on the steamship Los Angeles bound for Honolulu.

"Flower of Araby," the newest Feist publication was the featured number, a special arrangement of which was made by Gene Rose, pianist of the Wiedoeft orchestra. Theron Bennett, orchestra man and leader of his Green Mill Orchestra, and close friend of Mr. Bitner for many years, presented Rex Mayne, the cowboy tenor from Powder River Wyoming, who created a furore when he rendered his last radio concert, was a favorite singing Feist tunes. The program was given from 10 to 11 P. M.

Before leaving the city Mr. Bitner paid a compliment to the place and its surroundings saying that he had spent a delightful week in one of the most beautiful spots in the world.

A. S. C. A. & P. CHANGES

At a meeting of the Classification Committee of the American Society of Composers, Authors and Publishers, several composers and one publisher were advanced in their classification this week.

An unusual jump in classification was taken by Jack Mills, Inc., which concern was advanced from Class C to Class A list of publishers. This jump puts the Mills house on a par with the big publishers in the business in point of hit songs put out last year and size of catalogue, in so far as the Society is concerned. Jack Mills, Inc., has been a member of the A. S. C. A. & P., about two years and is the first house to be advanced in classification so rapidly.

GEORGE FRIEDMAN WITH MILLS

George Friedman, well-known music man, is now connected with the music house of Jack Mills, Inc., having severed his connection with Maurice Abrahams, Inc., last week.

CAMPAIGN FOR MUSIC

The Music Industries Chamber of Commerce has arranged to co-operate with the second annual Better Homes in America Movement, and a prominent place will be given in the campaign to music as an essential feature "of the true American home." The Chamber's Trade Service Bureau is already actively engaged and is working on helpful plans for the assistance of music merchants to take advantage of the movement, especially when it gathers headway during demonstration week, June 4 to June 9. It is also planned to have music dealers everywhere tie-up with the movement and get out special advertising.

Increased sales of sheet music, as well as other musical necessities, is expected to result from the tie-up, as the people will be urged to spend at least one night a week at home for the sake of music. In doing Chamber's Better Business Bureau, it is not the intention to have the people stay at home and thereby hurt entertainment resorts, etc. In fact, the literature of the this, according to Mr. Dennis, of the Bureau will stress the importance of going out to hear music and then reap the benefit of having heard it at home, with the aid of the piano, phonograph or any other musical instrument.

A "plan book" is being prepared for distribution all over the country, as arranged by the Advisory Council of the Chamber of Commerce, and such excerpts as the following will be contained in it: "The gathering of members of the family around the piano for a 'sing' is a blessing not only to the individual but to the family as a whole.

"Music is essential to the Better Home. It fosters understanding, and the love of beauty unites the family in a common interest and makes the home attractive.

"Because music provides recreation, entertainment and inspiration, it is a wise investment, and becomes an aid in spending time and money wisely.

"Now what can be done to stimulate during Better Home Week the desire for music in the home?"

Other helpful hints in the "plan book" will suggest various contests, etc., which will interest people in music, such as running a contest to memorize the greatest number of selections played on a phonograph, and other things along the same line.

Last year the Better Home Movement reached almost a thousand different cities and smaller communities, and this year included in the "model home" will be a piano and music, which was absent last year. The "plan book" will have an introduction written by President Harding and an expression of appreciation from Secretary Hoover. A speech will be reprinted that was made by Hon. James L. Davis before the Music Industries convention last June: "I would so develop music in the community that I would have an instrument of some kind in every home, and I would have every child taught to play, sing and know music."

CHATTAWAY WRITING AGAIN

Thurland Chattaway, who in the old music days of Howley, Haviland & Dresser, wrote a number of song hits including "Mandy Lee," "Little Black Me," and other ballad successes is again writing lyrics.

Most of Chattaway's hits were written before the days of mechanical reproduction royalties, yet the sales returns were sufficiently large to furnish the writer with a big income.

MILLS PUBLISHES BOOK

The illustrated book of Gallagher and Shean verses and choruses are being placed on sale this week and contains a funny cartoon for each chorus. The book is published by Jack Mills, Inc., and is expected to increase the sales of the G. & S. song as well as bring in revenue from the sale of the book itself.

BURLESQUE

FRANCHISES FOR NEXT SEASON GRANTED

DALY AND GERARD EACH GET ONE

Eddie Daley has been granted another franchise on the Columbia Circuit, for next season. Sam A. Scribner, general manager of this circuit leased the franchise now operated under the title of the "Big Jamboree" to Daley. The franchise is owned by Scribner and has been operated for a number of years by the late James E. Cooper for the circuit manager. Arrangements were completed last Friday between Scribner and Daley. Frankie Hunter has been featured and has been the principal comedian of "Big Jamboree" for a long time. It could not be learned last week just who Daley intended to place with the show, he stated to the CLIPPER representative Saturday night at the Yorkville Theatre, where he was playing with his "Broadway Brevities" that the only one engaged so far for the show next season was Otto Cleaves, who will be the manager. Lena Daley and Walter Brown will remain with the "Broadway Brevities" next season.

Scribner's other franchise operating under title of "Keep Smiling" will be taken over by Barney Gerard next season. This deal was closed Monday morning. It could not be learned under what conditions these franchises were taken over, but it is generally understood that Daley and Gerard are paying the one hundred dollars a week for each franchise.

J. Herbert Mack, leased the "Folly Town" franchise, which was owned by the late James E. Cooper to Hughy Bernard for next season. This deal was closed last Thursday for Mrs. Cooper by the president of the Columbia Amusement Co. All of the above franchises have one more season to go as have all the Columbia franchises. There is no doubt however that if the shows staged next season by the producers mentioned above are all right that the franchises will be renewed for another five years.

It is reported around Broadway that the Majestic, Jersey City, which closed a week ago, will not be on the Columbia Circuit next season.

ROOF FIRE SCARES AUDIENCE

ALBANY, Apr. 2.—While more than 300 persons were attending a show at the Alpine theatre at 70 Hoosick street, Troy, Saturday night, fire broke out in the roof of the theatre. Smoke coming into the projection room gave first warning of the blaze and Roy Saber, manager of the theatre, went on the stage, and requested the audience to leave quietly.

There was no confusion, but the word of the fire, reaching other parts of the city, brought so large a crowd that police reserves from the third precinct were sent to the scene to hold the crowds and keep street traffic open. The fire loss was slight.

A picture was being shown when the fire broke out.

KOSTER IN HOSPITAL

ROCHESTER, N. Y., Mar. 29.—Chas. "Kid" Koster former burlesque agent has entered the General Hospital here for treatment. He can be reached through George M. Nelson, care of the above hospital.

JACOBS IN HONG KONG

A line from Harry Jacobs of the firm of Jacobs and Jermon from Hong Kong, states that he is having a wonderful time and a great trip.

BURLESQUE CLUB REVUE MAY 20

At the regular meeting of the Burlesque Club held last Sunday afternoon in the club rooms, at which President Bobby Clark presided a number of important subjects were discussed, the outstanding one was the coming big annual Burlesque Revue, which is to be held at the Columbia Theatre, Sunday night, May 20.

The price of admission will be lower than the last event two years ago, when the price of the orchestra tickets were five dollars. This year the top price will be three dollars on the orchestra floor, two dollars in the balcony and a dollar in the gallery, plus the war tax.

On the entertainment committee are President Bobby Clark, John G. Jermon, and J. J. Kiet. Sam A. Scribner will be the stage manager, Hughy Shubert will have charge of the orchestra, in the capacity of musical director. James Sutherland will count up and act as treasurer. Walter Greaves and his assistant in the box office at the Columbia will sell the tickets at the window. The Columbia stage crew will handle the stage. The press committee is composed of Walter Hill, Maurice Cain, Meyer Harris, Al Nelson, Fred McCloy, Chas. Feldheim, Harry Ennis and Sid Rankin. The stage and electrical effects will be furnished by Meyer Harris, Billy K. Well will write special scenes and Dan Dody arrange numbers.

Besides many burlesque performers appearing, there will be headliners from the B. F. Keith Circuit and several Broadway stars, it is said, will appear.

A new house committee was appointed, including Bobby Clark, J. J. Keit, Harry Rudder, Wash Martin, Harry Stewart and Sid Rankin. J. J. Keit, as chairman of the building committee, announced that work would start on the new club house May 1st and that there was no doubt in his mind it will be ready for the grand opening July 1st.

STOCK FOR BAND BOX

Ike Weber booked the entire stock company which is to open at the Band Box, Cleveland, April 15. In the cast are James Judge, Irving Geer, Frank Wakefield, Evans and Dean, Babette Winniefield, Bernice La Barr and the Snappy Trio. Wakefield will produce the shows.

"SPARK PLUG" TO BE SHOW

Rube Bernstein, Danny Davenport and Maurice Cain have taken over the speaking rights of Barney Google's "Spark Plug," the newspaper cartoon, and will send out a production of the piece next season.

AITON BUYS SCENERY

Thos. Aiton, business manager of Newton and Livingston's "Uncle Tom's Cabin" Company purchased some of the wardrobe and scenery from George Peck early this week of the "Uncle Tom's Cabin" show owned by Peck.

GAYETY CLOSES APRIL 14

The Gayety, Rochester, will close its season on April 14 with Billy Watson's "Beef Trust."

AN ELK FOR 50 YEARS

Major John E. Burk held a reception at the New York Lodge of Elks on Sunday, March 25, when he celebrated the completion of his 50-year term of membership in No. 1. The introductory speech was made during the session by Ed Foreman, and the major responded in his characteristic style.

Among those who offered congratulations were Joe Norcross, an Elk for 52 years. He originally belonged to New York, but descended to Philadelphia. Other old members on the committee were Lew Willard, Charles W. Young and J. J. Tindale.

MUTUAL CIRCUIT WILL CLOSE ON SATURDAY

SEASON HAS BEEN A GOOD ONE

This week is he official closing of the Mutual Circuit, although several shows and houses on this circuit closed so far as the Mutual Circuit is concerned, this season, on last Saturday night. The season has been a good one.

The Folly, Baltimore and the Gayety, Philadelphia closed with the Mutual shows last Saturday night and went into stock. The Penn One Nighters will close this week with the "Jingle Bells," who booked this circuit direct. The season for this show closed the week before in Baltimore. "Jingle Bells" will play Newburgh and Poughkeepsie next week, jumping from Lewiston, Pa., to Newburgh.

"Town Follies" will close at the Broadway Theatre, Indianapolis on Saturday night of this week. According to the present arrangement this show will jump to New York from Indianapolis, the circuit paying the railroad fare.

"Step Along" Morris and Bernard's show, which closed its season on the Penn One Nighters last Saturday night, are playing the Empire, Cleveland this week. The show will play the four Vail and McGrath houses in the West at a "cut." The "Jersey Lillies" and the "Sweet Bay Bees" closed for the season last Saturday night.

There are thirteen playing weeks on the Mutual Circuit this week, with a week of one nighters in New York State, finishing with Niagara Falls and a lay off before Albany.

The route of the circuit this week runs from the Gayety, Brooklyn, to Newark, to Wilkes-Barre, to Scranton, to Buffalo, and west. This route will again be changed next week, as it is reported that Wilkes-Barre will go into stock, working with the Gayety, Philadelphia and Folly, Baltimore.

FOX TROTS 27 HOURS

Smashing the world's record, Alma Cummings, thirty-two, of San Antonio, Texas, brought to an end Sunday night at 10 o'clock her uninterrupted dance of twenty-seven hours at the Audubon Dancing Pavilion, Broadway and 166th street. She started at 7 o'clock Saturday evening.

She completed this feat amid the blare of an exhausted jazz band, as more than a thousand spectators burst into cheers. Her shoes and her stockings had been danced into shreds, but the dancer's eyes sparkled and she dashed from the floor as if she were just beginning instead of completing her task. The nearest approach to Miss Cummings' record was set recently in Paris, but even this was one hour short of the time made by the Texas girl.

When the orchestras, playing in shifts, were forced to rest she danced to the music of phonograph records. More than six discs were worn out.

George Madara, twenty, of No. 500 West 157th street, danced with Miss Cummings for seven hours. Then he collapsed.

Miss Cummings danced only the fox trot, one step and waltz, but she did so with such energy that one by one her partners were forced to withdraw. Attendants served her with light salads, nuts and beer. She ate and drank while gliding. Not for a moment did she pause for any purpose.

BENNETT WITH WATERSON

George Bennett, formerly with Fred Fisher, Inc., is now on the staff of Waterson, Berlin & Snyder, writing special versions as well as other material.

"WINE, WOMAN, SONG," LEW TALBOT SHOW, CLEVER AND BRIGHT

"Wine, Woman and Song," Lew Talbot's show at the Columbia this week, is a far better show than the one he presented last season at this house, although he has the same cast now as he had at that time.

The comedy bits, while not new by any means, went over far better and the numbers stood out.

Talbot has given a fine production of six scenes and has staged each and every one of them exceptionally well, every little detail he has carried out, even to using a real live snake in one of the burlesque scenes.

The home of Ludwig Shultz is his first scene and it shows fine staging effects. The "Planet of Mars," an elaborate scenic effect depicting the artist's idea of how that planet looks, is pleasing to the eye.

The "home" scene on a plantation in the South is a credit to burlesque and a scene that is different from anything that has been shown at the Columbia so far this season. This is at the opening of the second act. Then there is the "cotton field" scene that closes the show.

Talbot has a great chorus, this he always has and it is again one of the outstanding features of the show. He is carrying twenty-four girls and they all seem to be able to do something besides the regular chorus numbers. In one of the numbers several are called out to do a little bit of something. Some dance and others do their little turn, which helped considerably to put the number over. Then again in the numbers they simply work like trojans. They inject a lot of pep and ginger in the numbers that make them go over.

There are a number of special music numbers in the show and the audience liked them. "Hello People," at the very opening, is a dandy number and has pretty melody.

Talbot has costumed both his principal women and the chorus beautifully. They have many changes, one seems more attractive than the other.

Eight chorus girls go through a manual of arms in one in the first part and do fine work. These girls have been well drilled and won applause for their work.

In the plantation scene at the opening of the second act there is a band made up of the principal men of the company and the stage crew. While not the best musicians, they give the scene a flash and a finish.

There was a big holiday crowd on hand Monday afternoon; in fact, the lower part of the house was entirely sold out and the audience seemed to enjoy the offering, which is a big musical scenic and costumed production, with comedy bits sprinkled throughout.

Charlie Cole, Jean Schuler, Bert Bertrand and Harry S. Le Van are the comedians, James McInerney is the straight man, Vi Penny the ingenue, Gertrude Ralston the prima donna and Dot Bates the soubrette.

SID.

GREEN TO PRODUCE ACTS

Sol Green, who heretofore has confined his activities to that of an artists' representative, is planning to invade the vaudeville production field. He has two productions already under way. One is a spectacular melodrama called "The Jockey's Reward," which will carry a treadmill horse race effect, and the other a tabloid revue, "So This Is Greenwich Village."

BURNS AND LORRAINE SPLIT

Nat Burns and Billy Lorraine have dissolved their vaudeville partnership. Lorraine will be a new act with Sid Hall as his partner, and Nat Burns will be seen in a new comedy act with a girl partner.

MARKUS BOOKING HUDSON, N. Y.

The Playhouse, in Hudson, New York, is back on Fally Markus' books. The house will play four vaudeville acts on a split week basis. It had been playing motion pictures during the past season.

STOCK FOR UP-STATE THEATRES

O. S. Hathaway will inaugurate a dramatic stock policy for the summer season in two of his up-state houses late in April. The theatres are the Armory, in Binghamton and the Lyceum in Elmira.

Gertner's

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CARLE CARLETON RETURNS

Carle Carleton returned from Paris last week and will shortly plunge into the production of "The Javanese Doll," an adaptation of a Viennese operetta, which he hopes to have on Broadway for a summer run. Clare Kummer, who has heretofore confined her stage writings to non-musical comedy, will make the adaptation.

Upon completion of this production Carleton will offer a revised edition of "Paradise Alley," which has already been shown but closed several months ago for repairs.

HAMMERSTEIN SAILING MAY 12

Arthur Hammerstein will sail for England on the *Majestic* on May 12. Hammerstein is going to London for the premiere of "Katinka," which he is producing there in association with Robert McDonald.

While abroad he will also arrange for the lease of a London theatre, where he will present Edith Day in "Wildfire" during the Christmas holidays.

DOR. WHITMORE FOR COHAN SHOW

Dorothy Whitmore, who has appeared in one of the touring companies of "Irene" has been engaged by George M. Cohan for his new musical comedy "The Rise of Rosie O'Reilly," which he will produce at the Tremont Theatre, Boston, for a Summer engagement beginning in May. Emma Haig was also engaged.

"WARNING" LEAVING CHICAGO

The Chicago company of "The Last Warning" will conclude a ten-week engagement at the Blackstone Theatre, there, on April 7. The following week it will play the New Nixon Theatre, Pittsburgh, and will then be routed through the Middle West and headed for the Pacific Coast.

Robert McLaughlin, the Cleveland manager and producer, on April 8 will present "Bristol Glass," a comedy by Booth Tarkington, at the Blackstone, to succeed "The Last Warning." Heading the cast of "Bristol Glass" are Frank McGlynn, Gregory Kelley and his wife, Ruth Gordon.

SEABURY INC. BANKRUPT

A petition in bankruptcy was filed last week against William Seabury, Inc., which operated a bootery at 25 West Fiftieth street. Among the claims filed were that of the Rialto Shoe Company for $468, the Lloyd Shoe Company $6, and the La France for $309.

William Seabury, head of the corporation, is the dancer who appeared earlier in the season in "The Music Box Revue" and is now appearing in "The Cabinet of Terpsichore" at the Monte Carlo.

ALI BACK FROM EUROPE

George Ali returned to America last week, having completed his European booking. He will appear in vaudeville.

GRAND OPERA AT POLO GROUNDS

Grand Opera performances at a one dollar top will be given at the Polo Grounds each Wednesday evening next summer according to Maurice Frank, the young impressario. Mr. Frank said that he had been engaged by the New York Giants Baseball Club to take charge of the operatic productions.

The first performance is scheduled for June 20, when either the opera "Aida" or "Samson and Delilah," or the double bill of "Cavalleria Rusticana" and "Pagliacci" will be staged. An orchestra of 100 is being planned and a chorus of 80 voices for each opera.

IRENE BORDONI SIGNS

Irene Bordoni, who sailed for France last Wednesday, prior to sailing signed a contract with Gilbert Miller whereby she will go under the Chas. Frohman, Inc., management next season. Her first play will be a French comedy now being adapted by Avery Hopwood.

DUNCAN TO DO "VALUE RECEIVED"

Augustin Duncan, who had been stage director for the Equity Players, has withdrawn to launch an independent production, "For Value Received," a new play from the pen of Ethel Clifton, who has written and appeared in a number of playlets in vaudeville.

HELEN LACKAYE GETS DIVORCE

It became known last week that Helen Lackaye Ridings has been divorced from Harry J. Ridings since February 24, when Judge McDonald, in Chicago, granted an absolute divorce decree to her on the grounds of non-support.

The decree, it is said, carried a large cash settlement, with the usual attorney fees. The case Mr. Ridings filed against his wife for desertion was dismissed for lack of evidence.

Mrs. Ridings, sister of Wilton Lackaye, is well known in theatrical circles as Helen Lackaye, and now appears on tour with the "Captain Applejack" company. Her former husband is the manager of Cohan's Grand Opera House, Chicago.

LAURETTE TAYLOR WITH EQUITY

Laurette Taylor, who closed an engagement in "Humoresque" at the Vanderbilt Theatre recently, will join the cast of the Equity Players in a presentation of "She Stoops to Conquer," by Richard Brindsley Sheridan, which will be produced after the four-week run of "Anathema," which begins at the Equity Forty-eighth Street Theatre on April 9.

According to the plans of the Equity Players, should the production of "She Stoops to Conquer" prove a success, the May Festival of the organization will be deferred until June to allow Miss Taylor to continue her run in the play.

$2 TOP FOR WOOD'S SHOW

"Morphia," the play in which Lowell Sherman has been appearing in special matinees at the Eltinge Theatre, went into that house as a regular attraction on Monday, April 2, at a $2 top. Helen MacKellar closed her engagement in "The Masked Woman" at the Eltinge on March 31 and took to the road, opening the tour at the Majestic Theatre, Brooklyn.

The $2 top scale announced by Woods for "Morphia" is in line with his expressed intention of bringing theatre seat prices back to the pre-war level, and follows the lead he set when Pauline Frederick opened in "The Guilty One."

ACTRESS FOUND DEAD

PITTSBURGH, Pa., April 2.—Lucille Marshall, actress, was found dead last week in her room at the Fort Pitt Hotel, the victim of an overdose of sleeping powder. Miss Marshall was known in private life as Miss Bast and formerly resided on Carson street, here. Her mother and other relatives were being visited by the girl, and they said that she had been despondent over her failure to get a part in a Broadway production, and was also suffering from a nervous breakdown.

Miss Marshall's New York address was 331 West 56th street.

HASTINGS TO STAGE "WINTER"

Basil McDonald Hastings, who staged "If Winter Comes" in London, arrived in New York last Thursday to begin the staging of the production for Charles B. Dillingham. Besides Cyril Maude, who will head the cast, three other members of the company were brought from England. They are Peggy Rush, Mabel Terry Lewis, neice of Ellen Terry, and Lydia Bilbrooke. The balance of the company were engaged in New York. The play is scheduled to open at the Gaiety Theatre, April 2, without any preliminary tryout.

STAGE AND CHURCH SHARE

PORTLAND, Me., April 2.—The Jefferson Theatre, here, recently purchased for the Catholic diocese of Portland, has been leased to the Maine & New Hampshire Theatre Company for a year.

The theatre will continue to be used for religious services on Sunday, with plays during the week. This move on the part of the church people prevents Portland from losing its only legitimate playhouse.

"REAR CAR" CLOSING

CHICAGO, March 31.—"The Rear Car," starring Taylor Holmes, leaves the Cort, April 14, and it will be succeeded by "R. U. R., which had not been expected to get into Chicago until next fall.

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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of April 9, 1923

NEW YORK CITY

Palace—Nellie Arnaut & Co.—Eight Blue Demons—Hugo Reisenfeld & Orchestra—Restelli—Trixie Friganza—Ten Eyck & Wiley.

Riverside—Van Cleve & Pete—Dooley & Storey—Santos & Hayes—Morton & Glass—A. Ponselle—Holmes & Lavere—Belle Baker—Edith Clasper & Co.

Alhambra—Gretta Ardine—Joe Darcey—Burns & Lynn—Edna Aug—Mason & Shaw—Bellis Duo.

Royal—Olsen & Johnson—Vadi & Gygi—Wood & Wyde—Carter & Cornish—Wilbat Trio.

81st Street—Molly Fuller & Co.—Kerr & Weston—Tom Patricola—Runaway Four—Pauli & Goss—Nakae Japs.

Colonial—Bornt & Partner—Watts & Hawley—Ray Raymond & Dorothy Mackay—Lillian Shaw—The Storm—Ben Meroff Entertainers—Dooley & Morton.

Broadway—Donovan & Lee—Ching Wha Trio—Wanka—Ruth Roye—Moran & Mack.

Jefferson (First Half)—Gus Edwards Revue. (Second Half)—Kovacs & Goldner—Biltmore Band—Claude & Marion.

Franklin (First Half)—Seven Solis Bros.—Claude & Marion—Pinto & Boyle.

Regent (First Half)—Just Out of Knickers—Kovacs & Goldner—Ted & Betty Healy—Choy Ling Hee Troupe. (Second Half)—Pinto & Boyle.

Coliseum (First Half)—Ferry Corwey—Ben Selvini & Orchestra (Second Half)—Carroll & Sedley—Just Out of Knickers—Holland & Oden.

Fordham (First Half)—Carroll & Sedley. (Second Half)—Gus Edwards Revue.

Hamilton (First Half)—Sully & Houghton—Golden & Orchestra. (Second Half)—Ferry Corwey—Ted & Betty Healy—Ernie Golden & Orchestra.

BROOKLYN, N. Y.

Orpheum—Luster Brothers—Browne Sisters—Hartley & Patterson—California Ramblers—Mr. & Mrs. J. Barry—Seed & Austin—Georges Dufrance.

Bushwick—The Vanderbilts—Harry Stoddard & Band—Harry Burns—Ruby Norton—Rome & Gaut—Franklin Ardell—Wells, Virginia & West—Harrington Green—Florence Brady.

Rivera (First Half)—Young & Wheeler. (Second Half)—Boreo.

Flatbush—Stanley & Birnes—Brown & Whittaker—Lewis & Dody.

Far Rockaway (First Half)—Sully & Houghton—Leavitt & Lockwood—Adelaide & Hughes.

BALTIMORE, MD.

Maryland—Bert Levy—Walsh & Ellis—Valerie Bergere.

BOSTON, MASS.

Keith's—Osborne Trio—Williams & Wolfus—Jack Norworth—Fanton & Fields—Marion Morgan Dancers—Wm. Ebs & Co.

BUFFALO, N. Y.

Shea's—Gautier & Pony—Travers & Douglas—Craig Campbell—Flo Lewis—Tom Smith.

CINCINNATI, OHIO

Keith's—Margie Coates—Adelaide Bell & Co.

CLEVELAND, OHIO

Palace—McKay & Ardine—Leedom & Stamper—Great Leon & Co.—Bostock's Riding School—China Blue Plate.

105th St.—Leddy & Leddy—Vincent O'Donnell—Jack Norton—R. & W. Roberts—Bryant & Stewart.

COLUMBUS, OHIO

Keith's—The Nagyfys—Scanlon Denno Bros.—George Moore & Girls—Southland Entertainers—Willie Schenck—Bobby Randall.

DETROIT, MICH.

Temple—Four Readings—Swift & Kelly—Bailey & Cowan—Senator Ford—Lopez Band—Aileen Stanley—Four Phillips.

GRAND RAPIDS, MICH.

Empress—Three Lordens—Mack & La Rue—McLaughlin & Evans—Bevan & Flint—Frances Arms.

INDIANAPOLIS, IND.

Keith's—McCarthy Sisters—Six Hassens—Helene Stover—Mrs. Gene Hughes.

LOWELL, MASS.

Keith's—Innes & Ryan—Crawford & Broderick—La Toy's Models—Kay, Hamlin & Kay—Poski Duo—Driftwood—Howard & White.

MONTREAL, CAN.

Princess (April 8)—Thomas J. Ryan & Co.—Rolland & Ray—Alfred Farrell & Co.—Walters & Walters—Doris Duncan—Dixie Four.

Imperial (April 9)—Four Aces—Miller & Capman—Nash & O'Donnell—Wayne & Warren—Phenomenal Players—Duci de Kerekjarto—The Briants.

PHILADELPHIA, PA.

Keith's—The Show Off—Healy & Cross—Willie Hale & Co.—Al Striker—Ann Gray—Son Dodger—Segal & Carroll—Emma Haig & Co.

PITTSBURGH, PA.

Davis—Rich Hayes & Co.—Bill Robinson—Johnny Burke—Anderson & Burt—Franklyn, Charles & Co.

PORTLAND, ME.

Keith's—Janet of France—Rule & O'Brien—Three Whirlwinds—Master Gabriel—York & Maybelle—Robert Henry Hodge & Co.

PROVIDENCE, R. I.

E. F. Albee—Gibson & Price—Davis & Pelle—Rooney & Bent—Rae Eleanor Ball—Frawley & Louise—Harriet Rempel & Co.

ROCHESTER, N. Y.

Temple—The Zieglers—Burke & Derkin—Stone & Hayes—Bryant & Broderick—Lonesome Manor—Juliet—Rockwell & Fox—The Duttons.

SYRACUSE, N. Y.

Keith's—Lime Trio—Lytell & Fant—Herbert Clifton—Hymack—Wilton Sisters—Ray & Emma Dean.

TOLEDO, OHIO

Keith's—Leddy & Leddy—Alyn Mann & Co.—Elinore & Williams.

TORONTO, ONT.

Shea's—Palermo's Dogs—Harry Mayo & Co.—Al K. Hall & Co.—Yvette Rugel—Stars of the Future—Chic Sale—El Rey Sisters.

WASHINGTON, D. C.

Keith's—Harry Moore—Long Tack Sam—Lydell & Macey—Sybil Vane—Anatol Friedland—Hawthorne & Cook—Dorothea Sadlier—Beaumont Sisters.

ORPHEUM CIRCUIT

Week of April 8, 1923

CHICAGO, ILL.

Palace—Fannie Brice—Al Herman—Bobby McLean—Will Mahoney—Flying Henrys.

State Lake—Henry Santry & Band—Seymours—Circumstantial Evidence—Caits Bros.—Margaret Young.

DENVER, COLO.

Orpheum—Harry Langdon & Co.—Seattle Harmony Kings—Donegan & Steger—Johnson & Baker—Farnell & Florence—Milt Collins—Blossom Seeley.

DES MOINES, IA.

Orpheum—Love Sisters—"Marry Me"—Bert Fitzgibbons—Gordon & Rica—Valand Gamble.

KANSAS CITY, MO.

Main Street—Frank Whitman—Mme. Doree's Operalogue—Tony & Norman—Joe Cook—Alexanders & John Smith—Theodore Roberts & Co.

LOS ANGELES, CAL.

Orpheum—Cansinos—Richard Keane—F. & T. Sabini—Jack Benny—Coogan & Casey—Duncan Sisters—Cummings & White—Magnonette Kokin.

Hill Street—Max & Moritz—Whitfield & Ireland—Bert Howard—White Bros.—Gibson & Connelli—Julian Eltinge.

MEMPHIS, TENN.

Orpheum—Leo Carrillo—Harry Watson—Powers & Wallace—The Herberts.

MILWAUKEE, WIS.

Palace—Stella Mayhew—Fireside Reveries—E. & J. Connelly—Allen Shaw.

MINNEAPOLIS, MINN.

Hennepin—Visser Trio—Pietro—Olcott & Ann—Myers & Hanford—Mosconi Bros.—Yip Yip Yaphankers—Cressy & Dayne.

NEW ORLEANS, LA.

Orpheum—C. & F. Usher—Jos. K. Watson—Conlin & Glass—Regan & Curliss—Zelda Bros.—Frank Farnum & Band—Cross & Santoro.

OAKLAND, CAL.

Orpheum—Max Fisher & Band—Smith & Barker—Wright & Dietrich—Josephine Amoros—Moore & Kendall—Royal Sydneys.

OMAHA, NEB.

Orpheum—Crystal Bennett—Fries & Wilson—Davis & Darnell—Stars of Yesterday—Carl Francis & Claire—Roy Mac & Embler—Frank McIntyre.

PORTLAND, ME.

Orpheum—Dance Creations—Haru Onuki—Hal Skelly—Don Valerio Trio—The Sheik—Thurber & Madison.

SACRAMENTO AND FRESNO

Orpheum—Jean Adair—Wylie & Hartman—Rath Bros.—Fred. Hughes—Rainbow's End—Adler & Ross—La Mont Three.

SEATTLE, WASH.

Orpheum—Henry Walthall—Flanigan & Morrison—DeMarcos & Sheik Band—Glanville & Sanders—Bronson & Baldwin—Marino & Martin—Althea Lycas—Clara Howard.

ST. LOUIS, MO.

Orpheum—Bert & Betty Wheeler—Gus Fowler—Owen McGiveney—Dotson—Les Kellors—Wm. & Joe Mandel.

ST. PAUL, MINN.

Orpheum—Skatelles—Hurst & Vogt—O'Donnell & Blair—Sylvia Clark—Renee Roberts—Clayton & Edwards—Harry Holman & Co.

SAN FRANCISCO, CAL.

Orpheum—Little Cottage—Four Camerons—Gene Greene—Vera Gordon—Sargent & Marvin—Land of Fantasy—Bravo, Mich. & Truj.

Golden Gate—Howard & Clark—Four of Us—Emmy's Pets—Steppe & O'Neil—Lola & Senia—Harvard, Wynfred & Bruce.

SIOUX CITY, IA.

Orpheum—Perez & Marguerite—Frances Williams & Vanessi—Pressler & Klaiss—Silver, Duval & Kirby—Berg & English—A. & M. Havel—Babb, Carroll & Syrell.

VANCOUVER, B. C.

Orpheum—Aunt Jemima—Walton & Brant—Dance Fantasy—Ernest Hiatt—Snell & Vernon—Leon Vavara—Ames & Winthrop.

WINNIPEG, MAN.

Orpheum—Mitty & Tillio—Toto—Jada Three—Charles Irwin—McDonald Three—Morris & Campbell—Sylvester Family.

PANTAGES CIRCUIT

Week of April 9, 1923

ST. PAUL, MINN.

Laura DeVine—Early & Laight—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

WINNIPEG, MAN.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

REGINA AND SASKATOON

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

TRAVEL

"Whirl of the World."

SPOKANE, WASH.

Phil. La Tuska—Mack & Castleton—Olga Miskia Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

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SEATTLE, WASH.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

VANCOUVER, B. C.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

BELLINGHAM, WASH.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

TACOMA, WASH.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

PORTLAND, ORE.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

TRAVEL

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

SAN FRANCISCO, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

OAKLAND, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

LOS ANGELES, CAL.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

SAN DIEGO, CAL.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

LONG BEACH, CAL.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

SALT LAKE CITY, UTAH

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

OGDEN, UTAH

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

DENVER, COLO.

L. Burkhart Co.—Pierce & Goff—Ketner & Keaney—Thalero—Betty & Lou Hart—Major Rhodes.

COLORADO SPRINGS AND PUEBLO

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

(*Continued on page 26*)

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CIRCUS

NOVEL FUN AT CIRCUS

The clowning with the Ringling Brothers and Barnum & Bailey Combined Shows this season is fully up to the times and many inventions showing up the funny side of up-to-date fads and fancies are introduced at opportune moments. The "wireless" is shown by a perambulating radio outfit; a traveling merry-go-round is used by the dwarf clowns; a funny fire alarm scene, with miniature fire apparatus complete in all details shows a "rescue" from the burning building; and many bits with small trained animals were among the amusing incidents. A varied display of mechanical novelties were also exhibited on the stages and on the hippodrome track.

Those responsible for the fun department of the bill are Arnt Augestad, Felix Adler, Buck Baker, Tony Martin, Roy Barrett, the Casinos, including "Joe"; Charles Cheer, Harry Clemings, Jack Hedder, Al Sylvester, Danny McBride, Gene DeKoe, Andrew Deltorelli, Tom Hart, Everett Hart, George Hartzell, the Four Jungs, Herman Joseph, Spader Johnson, Jack Le Claire, Jack Lyons, Willie Moser, Eddie Nemo, Fred Meers, Herman Poline, Rice Trio, Billy Rice, John Spissel, Jim Spriggs, Joe Stirk, Joe Arena, Charles Smith, Fred Stelling, Jules Turnour, Paul Jerome, Pat Valdo, Fred Voody, Frank McStoy, F. W. White, Geo. Zammert and Zolly Zora.

MAIN'S CIRCUS OPENING

The Walter L. Main Circus, Andrew Downie, Manager, left Winter Quarters at Havre de Grace, Md., Wed. April 4th for Charlottesville, Va., where the Show opens the season Saturday, April 7. All the wagons and equipment have been painted and all of the stock is in fine shape. Department managers are as follows: M. J. Lyons, Car Manager; R. N. Branson, Contracting Agent; E. C. Filkins, Advance Press Agent; George E. Caron, Special Agent; William Somerville, Boss Props; Claude Orton, Boss Hostler; R. H. Hartman, Steward; E. O. Martin, Chef; Howard Ingram, Train Master; Walter Scott, Blacksmith. J. H. (Doc) Oyler, Manager of the Side Show, has been at winter quarters for some time and has his Show completely framed with a double line of new banners. Little Freddie, the Armless Wonder, has been assisting Doc.

CIRCUS FOR TELEPHONE SOCIETY

John C. Jackl, Inc. put on the following Circus for the Telephone Society, Inc. of New York at the 71st Regiment Armory, Wednesday, Mar. 28: Mlle. Jeannette's Monkeys, Poodles and Dottie; The Patricks; The Shanley Review; Thelma Harvey; The Baliots Troupe of Gymnasts; The Three Apollos; The Right Quintette; John Josefsson's Icelanders; The Reckless Recklaw Duo; The Musical Hussars; The Pichiani Troupe of Gymnasts; The Ishakawa Troupe of Japanese, and Swann Wood, Premier Interpretive Dancer. H. F. Thurber, President of the N. Y. Telephone Co., presented the Theodore Vail medals.

ELKS' CIRCUS IN HARRISBURG

The following acts are on the bill of the Elks' Million Dollar Circus that opened at Mageor's Coliseum, Harrisburg, Pa., Monday April 2. Ce Dora in the Golden Globe; Jordan Sisters, Wire Act; The Pickfords; Ducos Bros.; Seven Arabian Knights; and Raymond and Mearson. Ernnie Anderson will direct the Circus.

ENA CLAREN FEATURED

Ena Claren again occupies the center position in the statue display with the Ringling Brothers and Barnum & Bailey Combined Shows and "Paul Seldom's Venus" is the crowning figure in this "Act Beautiful."

SELLS-FLOTO AGENT IN NEW YORK

C. W. Finney, Contracting Agent for the Sells-Floto Circus, was in Boston last week on business and passed through New York on his way to Washington.

BIG SIDE SHOW AT GARDEN

Clyde Ingalls is now Manager of the Ringling Bros. and Barnum & Bailey Combined Side Shows. Lew Graham having been made General Manager of The Side Show, Concert and Concessions. They will have the largest Congress of Freaks ever carried with a Side Show. There will be over twenty-five attractions, including Wee Wee, World's Smallest Woman; Knee-High, the Smallest Man in the World; Miss Arterio, Tattoed Lady; Frank Lentini, Three Legged Boy; Mayme Gilmore, Snakes; Madame Gabrielli, The Half Woman; Krao, the Missing Link; Clequot, The Dancing Bushman; Delno Fritz and Miss Edna, Sword Swallowers; Mme. Londy, Giantess; Mary A. Bevan, Worlds Homeliest Woman; Koo-Koo, The Bird Girl; Pin Heads, Strangest People on Earth; Speck Bros., Ike and Mike, Midgets; Lionette, the Lion Girl; Prince Edrick, Wonder Worker; Old Zip, Barnum's original "What is It?"; Two Giant Regal Python Snakes, thirty two, and thirty feet long; Crush Bone, the Jungle Demon; and The Monkey Nursery. Elmore Fain is assistant to Mr. Ingalls; Duke Mills, Thos. O'Neill and Henry Emgard, Ticket Sellers; Val. Vino, Lecturer. There will be two Bally-Ho Stands and Five Ticket Boxes.

WILD WEST AT CIRCUS

The "Wildest West" exhibition with the Ringling Brothers and Barnum & Bailey Combined Shows consists of rough riding and roping by experts, including Cy Compton, Hank Durnell, Art Romaine, Madeline Dupree, Bud Hurlin, Charles Neilson, Joe Flint, Stanley Sturges, Buck Boland, Bob Durant, Sally Royce and Nannie Nielson.

MOORE MEN IN NEW YORK

W. J. Johnson, superintendent, and William Donnelly, electrician of the John W. Moore Indoor Circus, passed through New York from Hartford, Conn., to Altoona, Pa., where the show plays this week.

PECK IN NEW YORK

Peck, of Al. G. Barnes Trained Wild Animal Circus, was in New York last week to receive, and take on to the Show, Six Midgets that recently arrrived from Europe.

BERNARDI SHOW BOOKED

Jack Carr, the General Agent of the Greater Bernardi Shows, was in New York last week, and reports that he has the show booked in several good towns.

CLARKSON WITH GOLDEN BROS.

Al. Clarkson has been appointed general agent of Golden Bros.' Four Ring Trained Wild Animal Circus, which opens in Fort Dodge, Iowa, April 21.

DRIGGS IN NEW YORK

J. D. Driggs, Special Agent of the Sells-Floto Circus, passed through New York last week, on his way from Montreal to Chicago.

KILPATRICK IN HOSPITAL

Charles Kilpatrick, known to all circus men and showmen, is seriously ill in the American Hospital, Chicago.

MOORE AGENT IN N. Y.

William J. Fleming, General Agent of the John W. Moore Indoor Circus, passed through New York last week, on business for his Show.

BALLINGER IN NEW YORK

Tony Ballinger, General Agent of The Sparks World Famous Shows, was in New York on business last week.

MAIN MANAGER IN NEW YORK

F. J. Frink, General Agent of the Walter L. Main Circus, was in New York last week on business.

OUTDOOR EXPOSITIONS

PARAGON PARK BURNS

HULL, Mass., Apr. 2.—Paragon Park, the amusement centre at Nantasket Beach, near here, was almost entirely destroyed by the fire which swept the beach doing a damage of $750,000 last week. Paragon Park was New England's largest seashore amusement centre. The fire broke out near the bandstand in Paragon Park, where some workmen, engaged in pre-season preparations are supposed to have left a fire burning that was communicated to adjoining buildings, and the fire, fanned by a violent wind, spread quickly, early passing beyond the stage where the local fire department could be effective. Inadequate water supply hindered the fire fighting and dynamite had to be resorted to to check the spread.

STANDARD SHOWS RETURNING

Mrs. Hughes, wife of Joe Hughes, one of the managers of the Worlds' Standard Shows, arrived in New York last week with her daughter and reports that the Show which has been in Central and South America the past winter, will arrive in New York about the latter part of April.

KRAUSE BACK FROM PORTO RICO

Bennie Krause, of he Krause Exposition Shows, arrived in New York April 2nd from Porto Rico where he has been playing this past winter. The Krause Show had a very profitable winter and have made arrangements to play again in the Tropics after the close of the season in the States.

WITTS BACK FROM SO. AMERICA

Harry and Mark Witt of the Witt Shows, are due back in the States, from South America, where the Show has been playing this past winter. It is the intention of the Witt Bros. to put out two Shows this coming season.

JONES SHOWS GET MONEY

The Johnny J. Jones Exposition Shows had a wonderful week at Miami, Fla., the lot not being able to hold the crowds that paid it a visit nightly and everything, Show, Rides, and Concessions got their share of business.

BROWN AND DYER ROUTED

Ike Freedman, General Agent of the Brown and Dyer Shows, has booked the following tour: Waycross, Ga., Mar. 31st to Apr. 7th; Atlanta, Ga., Apr. 10th to 21st; Knoxville, Tenn., Apr. 23rd to May 5th.

BENNY KRAUSE RETURNING

Benny Krause, of the Krause Greater Shows, which have been playing in Porto Rico this winter, will return to the States shortly and open the season early in April in New Jersey.

WORLD OF MIRTH OPENING

The World of Mirth Shows, Boyd and Linderman, managers, which have been wintering at the Fair Grounds, Richmond, Va., will open the season in Richmond, April 17.

WILLIAMS SHOWS OPEN

Ben. Williams opened the number one and two Williams Bros. Shows in Brooklyn, New York, and will play the lots again this season in and around New York.

KINSELS IN WASHINGTON

Mr. and Mrs. Merrill Kinsel have left New York for Washington, D. C. to spend a few weeks, before going on the road again.

CONEY ISLAND WALK OPENING

The new Boardwalk at Coney Island will be entirely completed and will be opened to the public during the week of May 15 according to an announcement made last week by Borough President Edward Riegelmann of Brooklyn. Formal ceremonies will mark the opening.

RAMISH VISITS NEW YORK

Harry Ramish, of the Keystone Exposition Shows, was in New York last week on business. The Rides of the Show which were stored at Greeneville, S. C., were engaged to play at Quantico, Va., last week, on their way north.

CALIFORNIA SHOWS OPEN APRIL 23

The California Shows will open the season at Waltham, Mass., Monday, Apr. 23. Harry Hall, manager and Agent of the Show, reports that he has the show practically booked up for the entire summer.

WADDELL WITH WOLFE SHOWS

Doc. Waddell, press agent and story writer, has been engaged by T. A. Wolfe, owner of the Wolfe Superior Shows to handle the press matter for the season.

The Wolfe Shows opened at Augusta on March 29th.

KINSELS LEAVE MOORE SHOW

Merrill Kinsel and his wife are stopping in New York, having left the John W. Moore Indoor Circus in Hartford, Conn. Mr. Kinsel will again be with an exposition Show this coming season.

DREAMLAND SHOW OPENS APR. 17

Johnny Wallace, of the Dreamland Exposition Shows, which was organized this winter, is busy in the quarters, getting ready for their opening at Yonkers, N. Y., April 17.

FINNEY SHOWS OPEN

Ralph Finney Shows opened the season last week in Brooklyn, N. Y. They are scheduled to play the lots of Greater New York again this season.

KNICKERBOCKER OPENING

The Knickerbocker Exposition Shows, will open the Season at Niagara Falls, N. Y., April 28.

The Favorite Cold Cream For 30 Years

Thousands of Stage, Screen and Ring Artists use exclusively Long Acre Cold Cream. In fact this unusually meritorious product has been a favorite with the "profession" for over 30 years. It builds an ideal foundation for make-ups and nothing excels it for removing same.

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THE MUSICAL AUTOMOBILE

THE CLIPPER

will be Seventy years old next month and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an

Anniversary Number

filled with interesting facts and stories of its long career in the show business.

Advertising space in that issue will be particularly valuable, but the rates will be the same.

Send in your copy now.

Everybody in the world of theatricals will read it.

NO PART FOR HUSSEY

Jimmy Hussey's trip to England to appear in Albert De Coureville's Revue "The Rainbow," originally called "Monkey Glands," at the Empire Theatre, was all in vain. When Hussey arrived in London after having been engaged by De Coureville in America he was informed that no place had been made for him in the show. He made efforts to ascertain the reason but no one was in a position to furnish him any enlightment, with the result he will return to America again this week.

MRS. BELMONT WRITES PLAY

Mrs. August Belmont, who before her marriage was Eleanor Robson, one of America's best known actresses, has written her first play, in conjunction with Harriet Ford.

Mrs. Belmont's play is founded on a detective story by Burton E. Stevenson. After reading the story she was convinced that it had great dramatization possibilities. A conference was arranged with the author and the deal was consummated whereby Mrs. Belmont and Miss Ford were given the dramatization rights.

THE MUSICAL AUTOMOBILE

Mr. Musician

You Make Song Hits

So do you, Mr. Actor. What do either one of you get out of it?

A pat on the back—You're a jolly good fellow. You're another Jolson. You've got Lopez or Whiteman licked.

Mr. Congenial Professional—Band & Orchestra Mgr. said so and the *dance goes on.* So does the *plug go on.* So does the *public go on* buying sheet music, records and rolls of the songs that you make popular. No reflection on Mr. Publisher. He's in the business of publishing songs. Somebody has to make them popular.

Gilbert Conceives Co-operative Plan

A short time ago Wolfe Gilbert, the well known music publisher, whose three outstanding hits are "The Natchez," "Robert E. Lee" and "On a Moonlight Night," figured it out this way. As long as you do make songs, why not give you the opportunity to share in the profits?

So he re-organized and formed a greater corporation associating with himself Mr. Thos. J. Geraghty (Supervising Director of The Famous Players-Lasky Corp.) as Vice-Pres., Mr. J. Diamond (Pres. Yale Taxi Corp.) as Chairman Board of Directors, and an efficient staff of business executives.

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Subscription is open at $5.00 per unit, consisting of one share of 8% cumulative preferred stock and one share of common stock in the company. You may subscribe to as little as you wish. The more shares you hold, the better for you. You are limited, however, to not more than twenty units. Better fill out the attached coupon at once. It is already an assured success. Hundreds upon hundreds are already subscribers.

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MADELEINE **FAIRBANKS TWINS** MARION

"TWO LITTLE GIRLS IN BLUE"

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Washington, April 2-7; Gayety, Pittsburgh, 9-14.

Big Jamboree—Miner's Bronx, New York, 2-7; open 9-14.

Billy Watson Beef Trust—Gayety, Buffalo, 2-7; Gayety, Rochester, 9-14 (close).

Bon Tons—Empire, Toronto, Oct. 2-7; Gayety, Buffalo, 9-14.

Broadway Brevities—Casino, Philadelphia, 2-7; Palace, Baltimore, 9-14.

Broadway Flappers—Gayety, Pittsburgh, April 2-7; Colonial, Cleveland, 9-14.

Bowery Burlesquers—Gayety, Minneapolis, April 2-7; Gayety, Milwaukee, 9-14.

Bubble Bubble—Gayety, Montreal, Can., April 2-7; Gayety, Boston, 9-14.

Chuckles of 1923—Gayety, Milwaukee, April 2-7; Columbia, Chicago, 9-14.

Dave Marion's Own Show—Palace, Baltimore, April 2-7; Gayety, Washington, 9-14.

Flashlights of 1923—open April 2-7; Miner's Bronx, New York, 9-14.

Follies of the Day—Yorkville, New York, April 2-7; Casino, Philadelphia, 9-14.

Frank Finney Revue—Empire, Providence, April 2-7; Casino, Boston, 9-14.

Folly Town—Gayety, St. Louis, April 2-7; Gayety, Kansas City, 9-14.

Giggles—Gayety, Rochester, April 2-7; Lyceum, Ithaca, N. Y. 9; Auditorium, Auburn, 10; Stone, Binghamton, 11; Colonial, Utica, 12-14.

Greenwich Village Revue—Empire, Brooklyn, April 2-7; Empire, Newark, 9-14.

Hello Good Times—open, April 2-7; Gayety, St. Louis, 9-14.

Hippity Hop—Orpheum, Paterson, April 2-7; open 9-14; Hurtig & Semon's, New York, 16-21.

Jack Reid's Show—Gayety, Kansas City, April 2-7; (close).

Jimmy Cooper's Beauty Review—Gayety, Boston, April 2-7; Hurtig & Semon's, New York, 9-14.

Keep Smiling—Gayety, Detroit, April 2-7; Empire, Toronto, Ont., 9-14.

Knick Knacks—Empire, Toledo, O., April 2-7; Lyric, Dayton, O., 9-14.

Let's Go—open 2-7; Empire, Brooklyn, 9-14.

Maids of America—Olympic, Cincinnati, April 2-7; open 9-14; Gayety, St. Louis, 16-21.

Mimic World—Casino, Brooklyn, April 2-7; Yorkville, New York, 9-14.

Mollie Williams' Show—Lyric, Dayton, April 2-7; Olympic, Cincinnati, 9-14.

Radio Girls—Casino, Boston, April 2-7; Columbia, New York, 9-14.

Reeve's Show—Stone, Binghamton, 4; Colonial, Utica, 5-7; Gayety, Montreal, Can. 9-14.

Rockets—Colonial, Cleveland, April 2-7; Empire, Toledo, O., 9-14.

Step On It—Hurtig & Semen's, New York, April 2-7; Empire, Providence, 9-14.

"Sliding" Billy Watson, Fun Show—Empress, Chicago, April 2-7; Gayety, Detroit, 9-14.

Social Maids—Columbia, Chicago, April 2-7; Star and Garter, Chicago, 9-14.

Talk of the Town—Gayety, Omaha, 31-April 6; Gayety, Minneapolis, 9-14.

Town Scandals—Star & Garter, Chicago, April 2-7; close.

Wine, Women and Song—Columbia, New York, April 2-7; Casino, Brooklyn, 9-14.

Youthful Follies—Empire, Newark, April 2-7; Orpheum, Paterson, 9-14.

MUTUAL CIRCUIT

Band Box Review—Gayety Brooklyn, April 2-7.

Flappers of 1923—Olympic, New York, 2-7.

French Models—Majestic, Albany, 2-7.

Girls-a-la-Carte—Majestic, Scranton, 2-7.

Girls from Reno—Empire, Hoboken, 2-7.

Girls from Follies—Majestic, Wilkes-Barre, 2-7.

Hello Jake Girls—Open 2-7.

Jingle Bells—Penn Circuit, 2-7.

Jazz Time Review—Howard, Boston, 2-7.

Laffin' Thru 1923—Star, Brooklyn, April 2-7.

Kuddlin' Kittens—Gayety, Louisville, April 2-7.

Midnite Maidens—Niagara Falls, N. Y. April 6-7

Miss N. Y., Jr.—Garden, Buffalo, April 2-7.

Pat White and His New Big Shows—Lyric, Newark, April 2-7.

Round the Town—People's Cincinnati, April 2-7.

Step Along—Empire Cleveland, April 2-7.

Town Follies—Broadway, Indianapolis (close).

WALTER STOCK FOR SCRANTON

Elmer J. Walter, who managed the stock company at the Yorkville Theatre early this season, will begin the operation of a similar organization at the Academy of Music, Scranton, Pa., on May 7.

$1,000 FOR DISFIGURED FACE

JERSEY CITY, Mar. 30.—Fay Shirley, in private life Mrs. Frances Greth of Union Hill, N. J., struck in the face by a metallic change carrier which flew off its wire in a Newark avenue department store recovered $1,000 in damages in Judge Zabriskie's court here last week.

Miss Shirley was shopping in the store when the accident occurred last July. It was alleged that the injury prevented her from accepting a vaudeville contract. Just as the counsel were about to sum up the case, an announcement was made that they had agreed upon a settlement of $1,000.

Mrs. Greth was formerly well known in burlesque, having for a number of years appeared with shows on the American Circuit.

MORTAN BOOKING MANY

Nat Mortan's bookings last week included Miss Vincent, a dancer with Joe Mann, Rosa and Stern at the Auerbach Hotel, Rochester; the Burch Sisters and eight chorus girls with the Pekin Cafe Revue for Dan Dody and Mel Morris, Miss Mathews a soubrette with Mark Lee Show, Brich and Vernon, a sister act, with the Pat White Show and June Belmont with the Ritz Cafe.

DAVIS & CHADWICK SIGN

Davis and Chadwick, a colored team, will open with Ed Daley's "Broadway Brevities" at the Palace in Baltimore next week. They were booked by Harry Rudder.

THE HARRISONS RE-ENGAGED

Howard and Lillian Harrison, straight man and ingenue with the "Grown Up Babies" this season have been re-engaged by Billy Vail for next season.

SAM GREEN AN ELK

Sam Green was initiated in number one Lodge of Elks of New York recently. Green is with Barney Gerard's "Follies of the Day".

FONTAINE TRIAL IN MAY

The charges of perjury against Evan Burrowes Fontaine and her mother, growing out of alleged perjury in her action against Cornelius Vanderbilt Whitney in which she demanded $1,000,000 for alleged breach of promise to marry, will be heard in the Supreme Court in New York City in May. Supreme Court Justice Frank L. Young of Ossining will preside.

Lawyers for the Whitney interests claimed they found evidences of fraud in the action of Evan Burrowes Fontaine to have her marriage to Sterling Adair annuled and had Justice A. S. Tompkins of Nyack to vacate the decree of annulment. The dancer and her mother were later indicted on a charge of perjury and are now out on bail.

EQUITY TO DO "MONNA VANNA"

The Equity Players are planning a revival of "Monna Vanna" at the Equity, 48th Street Theatre next month. It is said that the presentation of the play may be a part of the Equital Festival in the middle of May, but if "Why Not," which returned to the theatre last Monday, does not hold up in business it will be followed by "Monna Vanna" early in April.

JESSIE RECE WITH "BUBBLE BUBBLE"

Jessie Rece, who recently closed as prima donna with the "Town Follies" in Cleveland, will open with Billy K. Wells' "Bubble Bubble" Company, a Columbia Circuit show, at the Gayety, Boston, next Monday. Miss Rece takes Lillian Bennett's place, who closes in Boston due to illness. This show plays the Columbia in New York the following week.

McMAHON MANAGING ASTORIA

Harold McMahon, who was formerly assistant manager at Loew's State theatre, has been appointed manager of Loew's Astoria, in Long Island. J. K. Emmett has retired from the stage in order to accept the position of assistant manager to Joseph Vogel at the State theatre.

STARS OF BURLESQUE

READY TO ACCEPT OFFERS FOR NEXT SEASON

CALIFORNIA TRIO

BEN JOSS, HARRY BART, JIM HALL, Managers

This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.

WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE

GLAD TO GET BACK AGAIN

BETTY WEBER

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer

LYDIA HARRIS

Doing Specialty with
JIMMIE COOPER and his "BEAUTY REVUE"
Columbia Circuit

CHAS. (Red) MARSHALL

ECCENTRIC BOOB—"GOOD"

WITH MOE MESSING'S "KUDDLING KITTENS"

BETTY BURROUGHS

DAINTY, DASHING SOUBRETTE

JIMMIE COOPER'S BEAUTY REVUE

HARRY ANDERSON

Doing a Singing Specialty, also Characters, with Peck & Kolb Hippity Hop Co.

EMILY NICE

INGENUE-SOUBRETTE—"TOWN FOLLIES"

THE MOST TALKED ABOUT SONG IN AMERICA!

"MY MOTHER'S LULLABY"

A WONDERFUL FOX-TROT BALLAD—LYRIC BY BETTY GULICK—THE TEN-YEAR-OLD CHILD WONDER!

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MIMIC WORLD
Next Week—WINE, WOMAN & SONG

Empire Theatre
Ralph Avenue and Broadway
Greenwich Village Review
Next Week—"LET'S GO"

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
"LAFFIN' THRU"
Next Week—FLAPPERS OF 1923

Gayety Theatre Throop Ave. & Broadway
Band Box Review
Next Week—GIRLS FROM RENO

FILM STUDIO FOR STAMFORD

STAMFORD, Conn., April 2.—A group of local bankers gathered at a dinner held in the Davenport Hotel recently and formulated plans for a motion-picture studio for Stamford. Many millions of dollars' worth of film is expected to be made here during the next five years or more.

The plans call for a studio to be located on Guernsey street, about a block from the railroad station, and will occupy a modern fireproof, three-story structure. Approximately $350,000 will be invested in the project, of which amount about half has already been supplied by outside capital.

George W. Terwilliger, well-known motion-picture man of fifteen years' experience in all of the branches, will be supervising director of the plant, and will be assisted by John W. McKay. These two, and possibly another, will assemble an expert staff. In the past many large films have been taken in this vicinity owing to variety of scenes that may be taken in a short space. A payroll of about $600,000 a year is expected to be spent in the city as a result of the new enterprise, active work on which will start in a week or two.

HURTIG TO HAVE TWO STOCK CO.'S

Jules Hurtig, of Hurtig and Seamon, will operate two dramatic stock companies this summer. One will be located at the Strand Theatre, Newark, N. J., and the other at the Victory Theatre, Dayton, Ohio.

Hurtig has taken over the lease of the Newark Theatre from the owners, who have successfully operated the theatre with a stock company, which will end its season on Saturday with "Why Men Leave Home." Hurtig will take possession of the house on Monday and will probably offer as his opening bill, "The Dover Road." Mabel Brownell will head the Dayton stock company, which will begin functioning early in May.

MR. GALLAGHER SUED BY WIFE

Mrs. Helen Gallagher, wife of Ed Gallagher of the well known comedy team, started an action recently in the Bronx Supreme Court to set aside the separation agreement made in September, 1922.

In her complaint filed through her attorney, Bernard Deutch, Mrs. Gallagher states that $6,000 was settled upon her by her husband, Ed Gallagher of Gallagher and Shean, but that the sum is now inadequate and inequitable. At the time that the papers were signed, Mrs. Gallagher claims she was nervous and exhausted, and also that her husband misrepresented the facts to her regarding his income. She says he is now earning about $50,000 a year.

Betty St. Martin, Mrs. Gallagher alleges, was present at the time the agreement was signed and she was to act as trustee. Miss St. Martin was named as co-defendant by Mrs. Gallagher. The Gallaghers were married in November, 1920.

PAULINE FRENCH DIVORCED

SAN FRANCISCO, April 2.—Pauline French, stage and screen actress, who is known in private life as Mrs. Ivy Schultze, was granted an interlocutory decree of divorce by Superior Court Justice Griffin, on the grounds of desertion and non-support.

The actress married Paul Schultze, an electrical engineer, in Los Angeles in April, 1921, and they separated in August of the same year, in Oakland. She testified that she had always paid her own bills, not by choice, and that her husband never contributed anything toward her support. On the 1st of August, she said, he walked out of the Hotel Oakland and she did not see him again. His present whereabouts is unknown.

AMY LESLIE RECOVERING

Amy Leslie, dramatic critic of the Chicago *Daily News*, is recuperating from a severe illness and has left for an indefinite period of convalescence in Hollywood, Cal. Victor Lawson, owner of the newspaper, has made provisions for Miss Leslie's stay there and has placed a bungalow at her disposal. While there she will write her "Reminiscences" of show business which will be printed in the *Daily News* and a syndicate of papers whom they furnish their special features to, throughout the country.

LADIES' NIGHT CALLED OFF

Owing to the impending strike of musicians and to avoid possible friction, The Tempo Club, has called off its Ladies' Night, which was to have been held at Yorkville Casino, March 27. Tickets have been recalled and money refunded. The organization is composed of the orchestra leaders of Greater New York.

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In "HAVANA"

Direction MATTHEWS & MILLER

VAUDEVILLE BILLS

(Continued from page 21)

OMAHA, NEB.

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

KANSAS CITY, MO.

Nelson's Catland—Jan Rubini—Weston & Eline—Reynold's Opera Co.

MEMPHIS, TENN.

Kaufman & Lillian—Rowland & Weehan—McFarland Sisters—El Cota—Cheyenne Days—Bright & Glock.

POLI CIRCUIT

Week of April 2, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Wilbur & Lyke—Fiske & Fallon—Weber & Ridnor—Frank Bush—Anatol Friesland Co.

Capitol (Second Half)—Kane's Marionettes—Willie Smith—Schaeffer, Wayman & Carr—Knowles & White—Family Ford.

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HARTFORD, CONN.

Palace (Second Half)—The Vivians—Allen & Canfield—Robt. Henry Hodge Co.—Al Raymond—Lane & Harper.

Capitol (Second Half)—Nomi Kalama Co.—Harriet Rempel Co.—Butler & Parker—Hackett & Delmar Revue.

MERIDEN, CONN.

Poli's (Second Half)—Kane & Dillon—Lee & Cranston—Thomas Sextette.

NEW HAVEN, CONN.

Palace (Second Half)—Wolf Sisters—Ryan & Devine—Sophie Kassmir—Louise Carter Co.—Marks & Wilson—Land of Tango.

SCRANTON, PA.

Poli's (Second Half)—Chung & Moey—Alexander & Elmore—Pat Rooney—Davis & Pelle.

SPRINGFIELD, MASS.

Palace (Second Half)—Boyd & King—Miacahua—Leon & Dawn—Gray & Old Rose—O'Neil & Plunkett—Teddy Claire & Entertainers.

WATERBURY, CONN.

Palace (Second Half)—Clara Theodore Trio—Gordi & Sisto—Ann Francis & Co.—Joe Laurie, Jr.—Home Town Follies.

WILKES-BARRE, PA.

Poli's (Second Half)—Nathane & Sully—Wills & Robins—Be Yourself—Texas Comedy Four—Mullen & Francis—Creations.

WORCESTER, MASS.

Poli's (Second Half)—Eleta Garcia Co.—Chester & Devere—Eddie Foy Co.

F. F. PROCTOR

Week of April 2, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—50 Miles from Broadway—Meehan & Newman—Freda & Anthony.

23d St. (Second Half)—Arthur Whitelaw—Dorothy Rathman Co.—Bison City Four—Moran Sisters & Carp—Orville Stamm Co.—Kama Co.

58th St. (Second Half)—Carl & Inez—Wm. Ebs—California Ramblers.

125th St. (Second Half)—Laughlin & West—Morgan & Binder—30 Pink Toes—Mihla.

ALBANY, N. Y.

(Second Half)—Pelot & Schofield—Russell & Marconi—Around the Corner—Al & F. Stedman—Dolly & Berlew.

ELIZABETH, N. J.

(Second Half)—Margie Holen & Daisie—Shattucks—Merton Mystery—Imperial Trio—Toney Gray Co.—Flaherty & Stoning.

MT. VERNON, N. Y.

(Second Half)—Lew Dockstader—Oliver & Olp—Millard & Marlin.

NEWARK, N. J.

Healy & Cross—Edith Taliaferro—Dooley & Morton—Rube Clifford Co.—Irene Franklin—Carter & Cornish—Havana Band.

SCHENECTADY, N. Y.

(Second Half)—Tyler & St. Clair—Dixie Four—Rolland & Rae—Thos. J. Ryan Co.—Artie Mehlinger.

TROY, N. Y.

(Second Half)—Golden Gate Three—Jennie Middleton—The Modiste Shop—Walters & Walters—R. & W. Roberts

YONKERS, N. Y.

(Second Half)—Compliments of the Season—Bobbie Carbone Co.—Silva Brann Co.

B. F. KEITH BOOKING EXCHANGE

Week of April 2, 1923

NEW YORK CITY

Broadway—Harrington & Cross—Tom Patricola—Claude & Marion—Stern & Belleclaire Orchestra—Grace Huff Co.

Rivoli (Second Half)—Dare Bros.—John Geiger—Doncort, Dixie & Co.—Take it Easy.

Fordham (Second Half)—Venita Gould—Murray & Oakland—Golden & Band—Jane & Whalen.

Jefferson (Second Half)—Thornton Flynn Co.—Doris Rankin Co.—Redmonds & Wells—World of Make Believe.

Regent (Second Half)—Chas. Moretti Co.—Casson & Willard—Porter J. White Co.—John S. Blondy.

Franklin (Second Half)—Australian Woodchoppers—Blue & Sher—Maurien Englin—Ring Tangle—Murray & Gerrish—Kerr & Weston.

Coliseum (Second Half)—Walsh & Ellis—Delys Alda Co.—Eddie Miller.

Hamilton (Second Half)—Lydell & Macy.

BROOKLYN, N. Y.

Flatbush—Mabel Burke Co.—Manila Bros.—Vincent Lopez & Band—Willie Solar—Just Out of Knickers—Ted & B. Healey.

Prospect (Second Half)—Jack Little—Belle Baker—Kellum & O'Dare.

Rivera (Second Half)—Eddie Kane—Ulis & Clark.

Greenpoint (Second Half)—Robey & Gold—Casting Campbells—Clinton, Rooney & Band.

Far Rockaway (Second Half)—Sherwin Kelly—Kelly & Pollock—Santors & Hayes—Wanka—Jim McWilliams—Storm.

Henderson's, Coney Island (Second Half)—Bill Genevieve & Guy—The Man Off Ice Wagon—Arthur DeVoy Co.—Marino & Martin—Higgins & Bates.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Clayton & Clayton—Peggy Brooks—Lee & Mann.

AMSTERDAM, N. Y.

(Second Half)—Arthur & G. Falls—Margaret Ford—Herbert Denton Co.—Moran & Mack—Plaza Entertainers.

ASBURY PARK, N. J.

(Second Half)—Clifford & Grey—Ergotti & Herman—Mack & Stanton—Justa Marshall Revue.

AUBURN, N. Y.

(Second Half)—Adroit Bros.—Sampsel & Leonhard—Heath & Sperling.

BAYONNE, N. J.

(Second Half)—Carroll & Sedley—Mabel McCane Co.—Reilly & Rogers—Henry Mebsy Sex.

BINGHAMTON, N. Y.

(Second Half)—Victoria—John T. Ray—El Cleve—Fairy Tale Follies—Nellie V. Nichols—Wilbat Trio.

BOSTON, MASS.

Boston—Tim & K. O'Meara—Rhodes & Watson—Allman & Howard—Williams & Taylor—Bowers, Walters & Crooker.

Scollay Sq. (Second Half)—Macart & Bradford—Four Miners—Rose & Moon.

Washington St.—Jahrl & George—Murray & Gerrish—Harry L. Cooper Co.—Jones & Ray—Reynolds Donegan Co.

BRADFORD, PA.

(Second Half)—Harry Berry Trio—Larry Comer—Four Readings.

BROCKTON, MASS.

Strand (Second Half)—Melva Sisters—Murdock & Kennedy—Bob Albright—Wilson Bros.—Anderson & Yvel.

Olympia—Four Casting Stars—Elsie White—Grace Valentine Co.—Liddell & Gibson—London Steppers.

CAMBRIDGE, MASS.

Central Square (Second Half)—Jennier Bros.—Walsh, Reed & Walsh—Mel Klee.

CANTON, OHIO

Larimer & Hudson—Coakley & Subers—Three Kanazawa Japs—Josephine Harmon—James J. Morton—Bobbettes & Entertainers.

CARBONDALE, PA.

(Second Half)—Anita—Furman & Evans—Babcock & Dolly—Seven Brown Girls.

CHESTER, PA.

(Second Half)—Zemater & Smith—Ann Grey—B. & J. Creighton—Lou Seymour—Alf Ripon—Sigler Kids.

CLARKSBURG, W. VA.

(Second Half)—Singing Three—Sager Midgeley Co.—Roxy La Rocca—Wilbert & Dawson.

EASTON, PA.

(Second Half)—North & South—Kanazawa Japs—Zelda Santley—Son Dodger—Awkward Age.

ELMIRA, N. Y.

(Second Half)—Thomas & Frederick Sisters—Georgina Howard—Worth & Welling.

FALL RIVER, MASS.

(Second Half)—Sankus & Sylvers—Ann Suter—Sharon Stephens Co.—Cahill & Romaine—Sewell Sisters.

FITCHBURG, MASS.

Cummings (Second Half)—Mella & Bruin—Marie & Marlow—Tracey & McBride—Harry Breen—J. Rosmond Johnson.

GLOVERSVILLE, N. Y.

(Second Half)—Michon Bros.—Oren & Drew—Florence Reynolds Co.—Lew Wilson—Shuara Rulowa Co.

GREENSBURG, PA.

(Second Half)—The Tan Arakis—Geo. F. Hall—Muriel & Phyllis—Haynes & Beck—Nana.

HARRISBURG, PA.

(Second Half)—Stanley & Elva—Mondo—Cook & Oatman—Smyth & James—Love Dreams.

HAVERHILL, MASS.

(Second Half)—Dunedin & Play—Florence Brady—Leigh De Lacy Co.—Holland & Oden—Fink's Mules.

HAZELTON, PA.

(Second Half)—Monroe Bros.—Marion Gibney—Harmony Four—Rose Revue.

HOLYOKE, MASS.

(Second Half)—Lutes Bros.—Angel & Fuller—Buckridge Casey—Espe & Dutton.

HORNELL, N. Y.

Harris & Vaughn—Leroy & Mabel Hart—Johnny Murphy—Mildred Andree & Girls.

ITHACA, N. Y.

(Second Half)—Van Baldwin Trio—Wopler & Davis—Drummond & White—Casa & Lehn—For Pity's Sakes.

JAMESTOWN, N. Y.

(Second Half)—Gold & Sunshine—Masie La Strange—Arthur Sullivan & Co.—Victor Graff—Bits of Dance Hits.

JERSEY CITY, N. J.

Singer Sisters—Florence Enright—Theis McGrane—Reed & LaGrand—Rose Selren—Murray Revue—Eckert & Francis—Payton & Ward.

JOHNSTOWN, PA.

(Second Half)—Cora Youngblood & Carson—Mae Francis—Jas. Fat Thompson—Rouge & Rose—Thos. P. Jackson Co.

LANCASTER, PA.

(Second Half)—Weigand Troupe—Danise & Dayne—Ben Smith—Maurice Diamond Co.

LAWRENCE, MASS.

(Second Half)—Ketch & Wolma—Alexander & Fields—Joe Roberts—Fred's Seals.

LEWISTON, ME.

Music Hall (Second Half)—Lonzo & Mary—St. Elmo Duo—Jane Dillon—J. & F. Bogard—Worden Bros.

LONG BRANCH, N. J.

(Second Half)—Lynch & Zeller—Frisco & Sadler—Ray Conlin—Juvenile Follies.

LYNN, MASS.

(Second Half)—Rialto & Lamont—When Love Is Young—Al Shayne—Sheldon, Valentine & Heft.

McKEESPORT, PA.

(Second Half)—Kamplain & Bell—Hugh Emmett—Townsend, Wilbur Co.—Helen Moretti—Six Anderson Girls.

MANCHESTER, N. H.

(Second Half)—Valentine & Bell—Cason & Klem—Anderson & Graves—Innis Bros.—Danny Dugan Co.

MEADVILLE, PA.

Edith Lamond—Nixon & Sans—Owens & Kelly.

MIDDLETOWN, N. J.

Downey & Claridge—Lew Rice—Kelly & Rour—Melody Revue.

MONTREAL, CAN.

Driftwood—Dixie Four—Latoy's Models—Innis & Ryan—Janet of France—Demarest & Collette.

MORRISTOWN, N. J.

Southern Four—Nelson & Parish—Copes & Hutton—Coy Ling Hee Troupe.

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THOMAS AND AKERS

With PHIL SHEPPARD IN TERPSICHOREAN ART

Proclaimed by press and public as being two of the cleverest dancers in the business and one of the best pianists in vaudeville. They are now playing B. F. Keith Circuit. Below are a few lines taken from "Variety" and "Clipper." Space will not permit full criticisms.

THOMAS and AKERS
Dancing
13 Mins.; Full Stage
Cyclorama and Drapes
Broadway

Two beautiful, well-formed girls, blonde and brunette, who can dance. A male pianist is carried to plug in gaps between dances. The act is back-grounded by a pretty silk cyc and hangings.

The curtain rises with the pianist soloing vocally at the instrument.

A pianolog followed while they changed to pretty bare-legged costumes for a double waltz adagio, the blonde girl handling her lighter partner in easy fashion. A toe solo by the brunette was graceful and smooth. It was followed by the other solo, featuring front and back kicks, acrobatic steps and a rolling split.

After a piano solo which landed, the girls closed in a pip of a jazz double costumed beautifully in black skirt and knickers. The duo is there for anywhere. They have grace, appearance, ability and all of the other requisites for the two-a-day and can follow any of the dancing acts on any of the bills.

They are big time and production calibre on sheer youth, beauty and ability. The piano is okeh, but a band would just about set them for many and lucrative bookings.

Con.

Thomas and Akers, assisted by a young man at the piano, have a pleasing act. The young man sings well and the two shapely girls dance nicely, but the tempo of the act is too slow. They do attempt to jazz it up at the finish with a fast dance, but a little of this farther up in the act would help immensely. Both girls are good dancers, the toe work of the brunette being strong and the acrobatic work of the blonde being equally good.

C. C.

NANTICOKE, PA.

Johnny Reynolds—Ethel Theodore—Jo Jo Dooley—Syncopated Seven.

NEW BEDFORD, MASS.

(Second Half)—Paul & W. Lavar—Grace Doro—Franklyn Ardell Co.—Dancing Shoes.

NEW LONDON, CONN.

(Second Half)—Cliff Jordan—Heller Sisters—Burke, Barton & Burke—Nerrett & Mann—Virginia Serenaders.

NEW BRITAIN, CONN.

(Second Half)—The Reuters—Hall & Lorraine—George Mack—Jungle Bungalow.

NEW BRUNSWICK, N. J.

(Second Half)—Van Cello & Mary—Brent Hayes—The Diamonds—Kenny & Hollis.

NO. ADAMS, MASS.

(Second Half)—Will Morris—Howard & Earl—Crane, May & Crane—Calvin & O'Connor—Four Madcaps.

NORWICH, CONN.

(Second Half)—Haig & Levere—Meredith & Snoozer—Princess Nai Tai Tai—Eric Phillips Co.

NORWICH, N. Y.

Hazel Harrington—Pot Pourri.

PASSAIC, N. J.

(Second Half)—F. & C. LaTour—Eileen—Gene Oliver Co.—Kiddies' Revue.

PATERSON, N. J.

(Second Half)—Cupid's Closeups—Murray Klasen Co.—Young & Wheeler.

PAWTUCKET, R. I.

(Second Half)—McDonald & Oakes—Kerr & Ensign—Four Byron Girls—Lew Wells—Fred La Reine Co.

PHILADELPHIA, PA.

Keystone—Honor Romaine—Gilbert & Kenny—Barrys & Wolfords—Hawthorne & Cook—Ben Meroff & Band.

Germantown—Margaret Taylor—Reynolds & White—Thornton & Squire—Vaughn Comfort Co.—Billy Sharp Co.—Thornton & King—King Bros.

Wm. Penn (Second Half)—Bronson & Edwards—Bud & E. Coll—The Comebacks—Zuhn & Dreiss—Royal Gascoynes.

PITTSBURGH, PA.

Leonard & St. John—Arthur Howard Co.—Williams & Howard—Eddie Stanley Trio—Manuel Ronaik Twins—Eddie Cassady—Sampsted & Marion.

(Second Half)—Eddy & Wynn—Roy & Eddie—Oddities of 1923—Clinton & Sisters—Frank Shields.

PITTSFIELD, MASS.

(Second Half)—Emma Raymond Co.—Brooks & Morgan—Royal Purple Girls—Telaak & Dean—Three Bangards.

PLAINFIELD, N. J.

(Second Half)—Marcelle—Jimmy Lucas Co.—Young Wang Co.

READING, PA.

(Second Half)—Lynn & Howland—Kelso Bros. Co.—De Lisle.

ROCKVILLE CENTER, N. Y.

Miss Ioleen—Colvin & Wood—Doyle & Christie—Chung Hwa Trio—Uptown & Down.

SARATOGA, N. Y.

Carr & Brey—Besser & Irwin—Dreams.

SHENANDOAH, PA.

(Second Half)—Fridkin & Rhoda—Eddie White—Walmsley & Keating—A Virginia Romance.

SO. NORWALK, CONN.

Roberts & Demont—Stevens & Brunnell—Correll, Weston & Co.—Tom Howard & Lyons—The Drug Clerk.

STAMFORD, CONN.

(Second Half)—Frosini—N. & G. Verga—Chas. Keating Co.—Briscoe & Rauh—Klown Revue.

SYRACUSE, N. Y.

(Second Half)—Lewis & Rogers—Brennan & Winnie—Elkins, Fay & Elkins—Winton Bros.

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TRENTON, N. J.

(Second Half)—Boy & Boyer—Jean La Cross—Arthur West—Louise Lovely Co.

UTICA, N. Y.

Colonial (Second Half)—Hazel & Redfield—Rogers & Donnelly—Fisk & Lloyd—Doris Duncan—Ray & Emma Dean—Rainbow Six.

WATERTOWN, N. Y.

(Second Half)—La Fleur & Portia—Mildred Parker—Elaine & Marshall—Adams & Griffin—Dawson Sisters & Co.

WHEELING, W. VA.

(Second Half)—Frank Work Co.—Earl & Matthews—Robbins Family—Art Leaming—Vesta Wallace Co.

WILMINGTON, DEL.

(Second Half)—Williams & Daisy—Holden & Herron—Lew Welch—E. Keller & Co.—Taylor, Howard & Them—Three Arnauts.

YORK, PA.

Opera House (Second Half)—Jas. & E. James—Married Again—Shaw & Lee—Pantheon Singers.

YOUNGSTOWN, OHIO

(Second Half)—Wardell & La Coste—McFarland & Palace—Rolfe Revue.

ATLANTA AND BIRMINGHAM

Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

BIRMINGHAM AND ATLANTA

Merritt & Coughlin—Bernard & Merritt—Davis & Sandford—Elm City Four—Longfields.

BATON ROUGE AND SHREVEPORT

John Regay & Co.—McCormick & Winehill—Four Terrace Girls—Fulton & Burt—Gordon & Day.

NEW ORLEANS AND MOBILE

Van & Tyson—Dorothy Remer—Princeton Five—Elliott & Latour—Flashes from Songland.

MOBILE AND NEW ORLEANS

Vee & Tully—Hallen & Day—Southern Revue—Howard & Lewis—Hanako Japs.

NASHVILLE, TENN.

(First Half)—Rawls & Von Kaufman—Loney Haskell. (Second Half)—Rose & Bunny Brill—Rozellas—Mlle. Vanity & Co.—Smiling Billy Mason—Three Kitaros.

ROANOKE, VA.

(Second Half)—Chas. Ledegar—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis Revue.

CHARLOTTE AND WINSTON-SALEM

Genaro & Gold—Dixie Hamilton—Hall & Francis—Shriner & Fitzsimmons—Kavanaugh & Everett Co.

RICHMOND AND NORFOLK

De Glynn & Adams—Ed Lowrie—The McIntyres.

NORFOLK AND RICHMOND

Joseph Diskay—Beaumont Sisters—Shone & Squires—Movie Masques.

CHATTANOOGA AND KNOXVILLE

Van Arman's Minstrels.

GREENVILLE AND AUGUSTA

Dixon, Lynch & Cins—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva De Ross & Co.

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Harry La Marr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Cossman Sisters & Foley.

SAVANNAH AND JACKSONVILLE

Frank Wilson—Ray Snow & Norine—Faye & Donnelly—Carlton & Bellew—Dorothy Byton Revue.

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ROANOKE AND CHARLOTTE

Cornell, Leona & Zippy—Combe & Nevins—Robt. Reilly & Co.—Rena Arnold & Co.—Wilfred Du Bois.

CHICAGO KEITH OFFICE

Week of April 8, 1923

CINCINNATI, OHIO

Palace—Shannon & Gordon—Fred Berrens Co.—Big City Four—Allen & Kent—Morgan & Gates—H. Lloyd Co.

CLEVELAND, OHIO

Hippodrome—"Barnum Was Right"—Lynn & Lockwood—Phina & Co.—J. & H. Shields—Rose O'Hara.

DAYTON, OHIO

Keith's (First Half)—E. Veronica Co.—Mills & Duncan—Pepito Grenados. (Second Half)—Harmonyland—Francis Kelsey Co.—Duncan & O'Malley.

DETROIT, MICH.

La Salle Garden (First Half)—Harry Gilbert—Gene & Mignon—Black & O'Donnell—Girton Girls—Baggott & Sheldon. (Second Half)—Barry & Whitledge—Marie Keil Co.

EVANSVILLE, IND.

Strand (First Half)—The Nelsons—Minstrel Monarchs—Royal Venetian Five. (Second Half)—Ann & Tess Carter—Quinn & Caverly—Four Erratas.

FT. WAYNE, IND.

Palace (First Half)—Will J. Ward—Newport, Strik & P.—Haunted Violin—De Witt, Burns & Torrence. (Second Half)—Girten Girls—Baggot & Sheldon—Briscoe & Austin—Bayes & Speck.

HUNTINGTON, IND.

Huntington—Gene & Mignon—Black & O'Donnell.

INDIANAPOLIS, IND.

Palace—Class, Manning & Class—Ahern & Peterson—Black Eyed Susans—Black & White Band—J. Thompson—Caesar Rivoli—Barnett & Leonard.

KOKOMO, IND.

Strand (First Half)—Hayes & Lloyd—Hazel Green Band. (Second Half)—Al Fields Co.—Will J. Ward—C. Sinclair Co.

LEXINGTON, KY.

Ben Ali (First Half)—Joe Melvin—F. Kelsey Co.—Dunham & O'Malley—Ward Baker Co.—Stanley & McNab. (Second Half)—De Witt, Burns & T.—Martin Van Bergen—Hart, Wagner & E.—La Palarica Trio—Mills & Duncan.

LIMA, OHIO

Faurot O. H. (First Half)—Adams & Morin—Martin Van Bergen—Hart, Wagner & Ellis. (Second Half)—Green & Burrell—Holt & Leonard—Pepitos Grenados—E. Veronica Co.

MIDDLETOWN, OHIO

Gordon (Second Half)—Songs & Scenes—Girl from Toyland.

PADUCAH, KY.

Orpheum (First Half)—Collins & Hill—Edwards & Dean—La Palarica Trio. (Second Half)—Edwards & Kelly—Nippon Duo—Maxfield & Golson—Poster Girl.

RICHMOND, IND.

Murray (First Half)—Ann & Tess Carter—Quinn & Caverly—Four Erratas. (Second Half)—The Nelsons—Taylor & Bobbe—Royal Venetian Five.

TERRE HAUTE, IND.

Co. (Second Half)—Walter Newman Co.—New-Liberty (First Half)—Taylor & Bobbe—Al Fields port & Stirk.

WESTERN VAUDEVILLE

Week of April 8, 1923

CHICAGO, ILL.

Majestic—Florenis—Irene Trevette—Autumn Three—Johnny's New Car—Spencer & Williams—Henry Catalano & Co.—Alexandria—Fred Lindsay & Co.

Kedzie (First Half)—Three Melvins—Evans, Mero & Evans—Jerome & France—Ned Nestor & Co.—Dealey Sisters. (Second Half)—Marguerite Padula—Al Borde & Co.—Three White Kuhns—Crandall's Circus.

American (First Half)—Harry & Kitty Sutton—Hickey & Hart Revue. (Second Half)—Fiveck & Claret—Daniels & Walters.

Lincoln Hippodrome (First Half)—Daly & Burch. (Second Half)—Middleton & Spellmeyer—Robinson's Midnight Syncopators—Simpson & Dean.

Englewood (First Half)—Daniels & Walters—Christie & Bennett—Simpson & Dean. (Second Half)—Three Melvin Bros.

ABERDEEN, S. D.

Orpheum—Toots & Pal—Hackett & Beach—Lubin & Lewis—Sylvia Dayne & Co.

BLOOMINGTON, ILL.

Majestic (First Half)—Lawton—Mabel Harper & Co.—Annabelle. (Second Half)—Roscoe Alls—Kate Bullman & Band.

BOONE, IOWA

Lyric—Sheehan & Startzman.

CHAMPAIGN, ILL.

Orpheum (Second Half)—John & Nellie Olms—Leona Hall's Revue—Raymond, Bond & Co.—Lambert & Fish—Page, Hack & Mack.

(*Continued on page 29*)

JUST OUT

McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

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ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.
RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
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WM. McNALLY
81 E. 125th St., New York

NEW NAME FOR WHITEMAN BANDS

Beginning May 1, the name Paul Whiteman, Inc., will be discontinued, the new name of the corporation being the United Orchestras, Inc. Bands and orchestras will be sent out from the offices as formerly, but the billing will be changed to read "Paul Whiteman presents the ——— Orchestra—direction of United Orchestras, Inc." Besides the existing Whiteman orchestras now playing out of the office, several independent organizations will be booked, the new name allowing the individual organization to retain its identity, a factor which has been one of the considerations in the past.

Ernest Cutting, who has been representing the Whiteman offices in London, having gone over in advance of the orchestra, will leave for this side on the *President Roosevelt* on April 9.

Barney Rapp and his orchestra, a Paul Whiteman, Inc., unit, will close their engagement at the Hotel Chase, St. Louis, on April 28, returning to New York.

Al Mitchell and his orchestra, under the direction of Paul Whiteman, Inc., will remain at the Arcadia in Providence, R. I., over the summer season.

Louis Rizzo and his orchestra have returned from a winter engagement in Cuba, where they had been booked by the Whiteman offices, and the first Whiteman band on the Shipping Board steamers will sail on the S. S. *American Legion*, leaving on April 14.

SPECIALE MANAGING MUSICIAN

The Ray Miller office announced last week that they had engaged Mike Speciale, formerly director of the Carlton Terrace Orchestra of Cleveland, as managing musician. Joseph Roberts continues as manager.

The Ray Miller dance hall, Paradise, in Newark, continues to do a good business, every day beating the corresponding day of the previous week. The restaurant privilege has been leased to a prominent New York restauranteur, who has installed a banquet hall and waffle kitchen on the balcony. There is a smaller dance floor, capable of accommodating about 75 couples, for those dining in the banquet hall. In the waffle kitchen a colored woman of the "Mammy" type, appropriately costumed, has been installed and she cooks her waffles in view of her customers, thus proving a great incentive to buying.

RANDALL IN VAUDEVILLE

Art Randall and his Royal Orchestra, after playing at the Brandies' Tea Rooms in Omaha, Neb., for the past 65 weeks, have been booked for six weeks of vaudeville in the Middle West. The band is made up of eleven pieces and is a great attraction in and around Omaha. Randall has just signed a contract, calling for a return engagement at the Brandies' Tea Rooms on May 7, for a period of 26 weeks from that date.

SHILKRET FOR ATLANTIC CITY

Lou Shilkret and his orchestra, a ten-man combination, opens at the Blackstone Hotel, Atlantic City, on April 1, to remain for one month, with an option, so that the orchestra can be held over for the summer if the management finds business warrants such action.

JOHNSON IN OMAHA

Arnold Johnson and his orchestra last week opened at the Brandies' Tea Rooms, Omaha, Neb., for a six weeks' engagement, ending May 6. After that Johnson will bring his organization to New York to open about May 15 in one of the local roadhouses.

ORCHESTRA NEWS

SPECHT TO PLAY AT BANQUET

Paul Specht and his orchestra were selected as official representatives of the record manufacturers at the Talking Machine Dealers' Association banquet to be held at the Hotel Pennsylvania April 28, the feature of which will be the broadcasting of musical numbers by Specht to England, France and Germany. The talking machine men have made arrangements with station WJZ of Newark for the broadcasting, especially built apparatus being used. The selection of the representative orchestra is a question of rotation, each company being allowed to choose an orchestra each year. Last year Whiteman was accorded the honor. Other orchestras and artists will attend, including Ted Lewis, Vincent Lopez, John-Steele, Marion Harris and others. The banquet will be held in the main ballroom and Specht will play for the dancing and between courses and will broadcast at 8 and 10.30.

Billie Page and his orchestra, a colored nine-piece band, were signed by the Specht office to appear at the Beaux Arts Cafe, Philadelphia.

"The Criterions," the Paul Specht unit which recently returned from London, where they played at the Trocadero, have been engaged and are now appearing at the Hotel Sagamore, Rochester.

Robert Bennett and his Frisco Syncopators, are on their way back from England, having completed their engagements with the Royal Palace Hotel and leading British music halls under the direction of Paul Specht.

SELVIN AT BOARDWALK

Benny Selvin and his orchestra, contrary to reports, will remain at the Boardwalk as long as that restaurant stays open this season. It had been reported that Selvin was leaving, and several orchestras had been mentioned for the position, but Selvin signed a new contract and set all the rumors at rest. While no figures are given, it is said that the new contract is fair under existing conditions.

CREAGER OUT OF ACT

Willie Creager, drummer with the Biltmore Orchestra in vaudeville, left that act on Friday night. Creager intends to organize an orchestra of his own, playing his own arrangements and featuring himself at the drums. Creager has been identified with the orchestra for several years and is noted for his clown drumming.

BURT TO STAY AT BLUEBIRD

Al Burt and his orchestra will not close at the Bluebird on April 21, as previously announced, but will remain there until the hall closes for the summer, their contract having been extended. The Indiana Syncopaters will also remain at the Bluebird until it shuts down to allow the proposed changes to be made.

SWEETEN SCORES ON COAST

OAKLAND, Cal., April 2.—Owen Sweeten and his orchestra received an ovation on his opening at the American Theatre here. Sweeten was co-featured with the moving picture, but scored heavily, being acclaimed by many as the best orchestra ever heard in Oakland.

JOHNSON ON ONE NIGHTERS

Arnold Johnson and his orchestra are now making a tour of one-nighters through the Middle West, playing for local dances which have been arranged several weeks in advance. They have just concluded an engagement at the Balaban & Katz houses in Chicago.

TIVOLI'S RETURN HOME

The Tivoli Orchestra, from the Tivoli Theatre, Chicago, were in New York last week making records for the Aeolian Company. The men left for Chicago on Friday to resume their engagement at the Tivoli.

SIRENS END TOUR

The Sirens of Scranton, led by William Lustig, the orchestra which had appeared at the Dancing Carnival and later in local vaudeville, and which left about six weeks ago to play tour of one-nighters through Pennsylvania, are resting this week following several weeks on the Soblotsky time in Philadelphia and Baltimore. Appearing for three weeks at the Maryland, Baltimore, they succeeded in breaking all house records. They had been booked into the house for one week, but were held over by popular demand. At the Crosskeys, in Philadelphia, they played a full week. After their rest, they will return to Philadelphia to play a week at the Broadway and will then continue in vaudeville until the summer, when they will appear in a hotel engagement.

VERSATILE NOT FOR PELHAM

The Versatile Sextette, which had been reported signed for the Pelham Heath Inn at a large salary, will not work at this roadhouse after all, following differences of opinion between the sextette and the management. Members of the sextette claim that Susskind wished them to discharge several of their members and make the band over to suit his convenience, acts that would practically break up the combination. This, Irving Aaronson and the others refused to do and the deal was declared off. The combination is resting at present, but will shortly announce their plans for the summer.

KELLY AT BEAUX ARTS

George Kelly and a seven-piece orchestra are providing the dance music at the Cafe Beaux Arts, Atlantic City. They will be there over the Easter season.

Other orchestras playing in Atlantic City now are Charlie Strickland at the Million Dollar Pier, Ray Masino at the Garden Pier, Jesse Gunther at The Breakers, Bert Estlow at the Alamac, Lou Shilkret at the renamed Blackstone, and Nick Nichols at the Steel Pier.

GUY BOLTON SAILS

Guy Bolton, author of "Polly Preferred" now playing at the Little Theatre, sailed for England last Saturday to make arrangements for the presentation of the play at the Shaftsbury Theatre, London, in the middle of May. Several members of the cast will be sent to appear with the English company which will be engaged by Charles B. Cochrane.

BIG JOB FOR ROTHAPFEL

A salary of $50,000 a year will be paid Samuel L. Rothapfel, managing director of the Capitol theatre, to supervise the presentations and engage the artists for the bills at the Eastman theatre, Rochester, N. Y. Rothapfel is to assume his new post May 1st.

The contract made between Rothapfel and George Eastman, owner of the Rochester house call for the presence of the director for one day each week, being Monday, to put on the show and supply the talent for the presentation. These new duties will in no way interfere with the work of Rothapfel at the Capitol. He will stage the regular show at that house every Sunday and leave for Rochester on the late night train returning from there after the evening performance on Monday night.

It is understood that Rothapfel will arrange to present the attractions at the Capitol theatre, New York, in the Rochester house the week after they have played here. Under the Rothapfel plan the Eastman will have an orchestra of seventy pieces with a director to be chosen by Rothapfel shortly.

ORCHESTRA LEADER BANKRUPT

Albert Siegel, musician and orchestra leader, filed a petition in bankruptcy last week, listing his liabilities at $2,262.50 and no assets.

The principal creditor is the Oriental Restaurant Company, of New Orleans, for $1,500 advanced on a contract last September. Another is for a judgment of $262.50 obtained by Nathan Seader, of No. 1815 Seventh avenue, in the Municipal Court, last December. A claim for $500 rent has also been filed by Alice Finch, of No. 208 West Seventy-second street.

In addition to the obligations listed the Oriental Restaurant Company has another claim for breach of contract, which is not listed in this petition.

HALLETT ORCHESTRA FOR ACT

Mal Hallett has placed a six-piece orchestra, under the direction of Carl Berger, with Gretchen Eastman to open in vaudeville shortly. Hallett has been increasing the number of his organizations playing in vaudeville, most of them being five, six or seven-piece orchestras, which he organized and sent out.

HODGES CO. CLOSES

The Jimmie Hodges Musical Comedy Company have closed their winter season at Miami, Florida and have inaugurated a spring and summer season in New Orleans. They are offering a number of former Broadway musical comedy successes, with the George M. Cohan cycle dominating their repertoire.

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VAUDEVILLE BILLS

(Continued from page 27)

DAVENPORT, IOWA

Columbia (Second Half)—Reddington & Grant—Sid Lewis—Frank Devoe & Co.—Big Jim.

DUBUQUE, IOWA

Majestic—Olive & Mack—Sid Lewis.

FARGO, N. D.

Grand (First Half)—Toots & Pal—Hackett & Beach—Lubin & Lewis—Sylvia Dayne & Co. (Second Half)—Dave & Tressie—Jack Lavier—McGoods, Lenzen & Co.

FT. MADISON, IOWA

Columbia—Jimmy Van—Grindell & Esther.

GALESBURG, ILL.

Orpheum (First Half)—Wilson-Aubrey Trio—Stanley Chapman—Earle & Rial Revue. (Second Half)—Coffman & Carroll—Primrose Four.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Sinclair & Gray—Monte & Lyons—Foch Four.

GREEN BAY, WIS.

Orpheum (First Half)—Rose & Thorn—Tango Shoes.

JOLIET, ILL.

Orpheum (First Half)—Frank De Voe & Co.—Warr's Jazz Symphonists. (Second Half)—Christie & Bennett—Four Rubini Sisters.

JOPLIN, MO.

Electric (First Half)—Jack Hughes Duo—Wheaton & Boyd. (Second Half)—Paul Rahn & Co.—Lester, Raymond & Co.

KANSAS CITY, KANS.

Electric (First Half)—Whiting & Dunn—Broadway to the Bowery. (Second Half)—McKinley Sisters—Monte & Lyons.

KANSAS CITY, MO.

Globe (First Half)—Jackie & Billie—Stanley, Tripp & Mowatt—Moore & Fields—Wiki Bird. (Second Half)—Eary & Eary—Whiting & Dunn—Francis Ross & Du Ross.

KEOKUK, IOWA

Regent (Second Half)—Grindell & Esther—Jimmy Van.

LA CROSSE, WIS.

Rivoli (Sunday, Monday and Tuesday)—Dave & Tressie—Jack Lavier—McGood, Lenzen & Co.

LEAVENWORTH, KANS.

Orpheum (Sunday)—Eary & Eary—Weir & Crest—Francis Ross & Du Ross—Coscia & Verdi.

LINCOLN, NEBR.

Liberty (First Half)—Sinclair & Gray—Monte & Lyons—Tyler & Crolius—Arthur & Morton Havel. (Second Half)—Foch Four.

MADISON, WIS.

Orpheum (First Half)—Ray & Edna Tracy—Frank Farron—Sig. Friscoe. (Second Half)—Taketa Bros.—Madeline & Paulax Miller—Smith & Strong—Les Gellis.

MARSHALLTOWN, IOWA

Casino—Olive & Mack—Fagg & White.

MILWAUKEE, WIS.

Majestic—Jack & Jessie Gibson—Thelma—Lester—A Pair of Deuces—Hickman Bros.—La Graciosa.

MINNEAPOLIS, MINN.

Seventh St.—Zelda Bros.—Brown & Simmons—Mack & Velmar—Armstrong & Phelps—Jack George Duo—Lady Alice's Pets.

NORFOLK, NEBR.

Auditorium (Sunday)—Tuscano Bros.—Tyler & Crolius—Arthur & Morton Havel. (Friday and Saturday)—Miller, Packer & Selz.

PEORIA, ILL.

Orpheum (First Half)—Jim, He's a Bear—Gaffney & Walton—Four Rubini Sisters—Coulter & Rose—Ned Norworth & Co. (Second Half)—Lawton—Desley Sisters' Revue—Hibbett & Malle.

STAGE SHOES

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QUINCY, ILL.

Orpheum (First Half)—Coffman & Carroll—Primrose Four. (Second Half)—Wilson-Aubrey Trio—Stanley Chapman—Earle & Rial Revue.

RACINE, WIS.

Rialto—Billy Miller & Co.—Rose & Thorne—Tango Shoes—Minstrel Monarchs.

ROCKFORD, ILL.

Palace (First Half)—Taketa Bros.—Madeline & Paula Miller—Smith & Strong—Les Gellis. (Second Half)—Ray & Edna Tracy—Frank Farron—Sig. Friscoe.

ST. JOE, MO.

Electric (First Half)—Sterling & Gold—McKinley Sisters—Brady & Mahoney—Three Alex. (Second Half)—Mason & Scholl—Tyler & Crolius—Wiki Bird & Co.

ST. LOUIS, MO.

Columbia (First Half)—Hamlin & Mack—McKay & Earl—Al Borde & Co. (Second Half)—Gehan & Garretson—Jimmy Van.

Rialto (First Half)—John & Nellie Olms—Hager & Goodwin—Raymond, Bond & Co.—Schwartz & Clifford—Hammond's Whiteway Orchestra. (Second Half)—Chandon Trio.

Grand Opera House—Page & Green—Waiman & Berry—Ben Nee One—Willard Jarvis Revue—Johnson Bros. & Johnson—Gladys Delmar & Band—Sylvester & Vance—Australian Axmen.

SIOUX CITY, IOWA

Orpheum (First Half)—Perez & Marguerite—Green & Irwin—Silver, Duval & Kirby—Frances Williams & Vanessi—Pressler & Klaiss. (Second Half)—Arthur & Morton Havell—Babbs, Carrell & Syrell.

SOUTH BEND, IND.

Palace (First Half)—Middleton & Spellmeyer—Pierce & Ryan—Katherine Sinclair & Co. (Second Half)—Dancing Kennedys—Baffney & Walton—Williams & Clark.

SPRINGFIELD, ILL.

Majestic (First Half)—Wells & Winthrop—Peronne & Oliver—Leona Hall's Revue—Bob Murphy & Niobe—Page, Hack & Mack. (Second Half)—Hayes & Lloyd—Hammond's Whiteway Orchestra—Schwartz & Clifford.

SPRINGFIELD, MO.

Electric (First Half)—Paul Rahn & Co.—Lester Raymond & Co. (Second Half)—Jack Hughes Duo—Wheaton & Boyd.

TERRE HAUTE, IND.

Hippodrome (First Half)—The Earls—Robinson's Midnight Syncopators. (Second Half)—Walls & Winthrop—Collins & Hart.

TOPEKA, KANS.

Novelty (First Half)—Eary & Eary—Weir & Crest—Francis Ross & Du Ross—Coscia & Verdi. (Second Half)—Sterling & Gold—Arch Woody—Broadway to the Bowery.

MARCUS LOEW CIRCUIT

Week of April 9, 1923

NEW YORK CITY

American (First Half)—Vacon & Co.—Gilette & Rita—Murray Bennett—Will J. Stanton & Co.—Bob Nelson—Louise & Mitchell. (Second Half)—Samaroff & Sonia—Sossman & Sloane—Homer Girls & Co.—Flo & Ollie Walters—Harry Cooper.

Orpheum (First Half)—Three Anrims—Flo & Ollie Walters—Scott & Chrystie—Harry Rose—Homer Girls & Co. (Second Half)—Kerwin Krayona & Co.—Phil. Davis—Sully & Kennedy—Dinus & Belmont Revue.

National (First Half)—Faynes—Marcelle Fallet & Co.—Ed. Blondell & Co.—Geo. Morton. (Second Half)—Duponts—Gilbert Sisters & Armstrong—Joseph E. Bernard & Co.—Bernard & Levan.

Greeley Square (First Half)—Bohn & Bohn—Stutz & Bingham—Jas. Kennedy & Co.—Frank Gaby—Billy Gerber Revue. (Second Half)—Kara—Columbia & Victor—Geo. Morton—Alexander Girls & Co.

Delancey Street (First Half)—Sankus & Sylvus—Bernard & Leona—Herbert Ashley & Co.—Morley Sisters—Lou & Gene Archer. (Second Half)—Belle & Gray—Will. Stanton & Co.—Burt & Rosedale—LaTemple & Co.

Boulevard (First Half)—Monroe & Grant—Van & Vernon—Eddie Nelson—Here, There & Everywhere. (Second Half)—Hashi & Osai—Marcelle Fallet & Co.—Al. H. Wilson—Old Timers.

State (First Half)—Pederson Bros.—Hidden Voices—Amoros & Jeanette—Joseph E. Bernard & Co.—Barry & Lancaster. (Second Half)—A Day at Coney Island—Mallon & McCabe—Libby & Sparrow—Mason & Cole Revue.

Avenue B (First Half)—Albert Rickard—Jordan, Saxton & Co.—Davis & Rich—Naomi & Brazilian Nuts. (Second Half)—Burns & Wilson—Geo. Rosener—Nettie Wilson & Band.

Lincoln Square (First Half)—Australian Delsos—Sully & Kennedy—Burt & Rosedale—LaTemple & Co. (Second Half)—Sankus & Sylvus—Amoros & Jeanette—Harry Rose—Lou & Gene Archer.

Victoria (First Half)—Kara—Armstrong & Gilbert Sisters—Dinus & Belmont Revue—Al. H. Wilson—A Day at Coney Island. (Second Half)—Diaz Monkeys—Boyle & Josephine—Let's Go—Frank Gaby.

BROOKLYN, N. Y.

Palace (First Half)—Marie Drew & Co.—Geo. Rosener. (Second Half)—Ishakawa Japs—Chick & Tiny Harvey—Davis & Rich—Moss & Frey.

Metropolitan (First Half)—Ford & Price—Covan & Thompson—Let's Go—Harry Cooper—Libby & Sparrow. (Second Half)—Three Anrims—McCoy & Walton—Naomi & Brazilian Nuts.

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Gates (First Half)—Kerwin, Krayona & Co.—Boyle & Josephine—Eddie Clark & Co.—McCoy & Walton—Mason & Cole Revue. (Second Half)—Ford & Price—Stutz & Bingham—Bob Nelson—Mammy & Gold Dust Twins.

Fulton (First Half)—Hashi & Osai—Bernard & Keller—Flaher & Sheppard—Skelly & Heit Revue. (Second Half)—Pederson Bros.—Scott & Chrystie—Criterion Four.

Astoria (First Half)—Diaz Monks—Louis London—Quinn Bros. & Smith—Columbia & Victor—Moss & Frey—Alexander Girls & Co. (Second Half)—Monroe & Grant—Hidden Voices—Van & Vernon—Herbert Ashley & Co.—Eddie Nelson—Billy Gerber Revue.

BALTIMORE, MD.

Hippodrome—Francis & Wilson—Arthur & Lydia Wilson—Marshall Montgomery—Lazar & Dale—Fletcher Clayton Revue.

BOSTON, MASS.

Orpheum—Reo & Helmar—Carey, Bannon & Marr—Louise Carter & Co.—Laurie Ordway & Co.—Jack Powell Sextette.

BUFFALO, N. Y.

State—Hubert Dyer & Co.—Bentley, Banks & Gay—Lovett's Concentration—Kimberley & Page—LaSova & Gilmore.

CLEVELAND, O.

Loew's—Prevost & Goelet—Stevens & Laurel—Overholt & Young—Jarrow—Greenwich Villagers.

HAMILTON, ONT.

Capitol—Reck & Rector—Frank Mullane—Dolly's Dream.

HOBOKEN, N. J.

Loew's (First Half)—Sammy & Man—Burns & Wilson—Chick & Tiny Harvey—Francis & Wilson. (Second Half)—Dave Manley—Eddie Borden—Three Balmaines.

LONDON, CAN.

Loew's (First Half)—Dawson, Lanigan & Covert—Anderson & Goines—Archer & Belford. (Second Half)—Mowatt & Mullen.

MONTREAL, CAN.

Loew's—Maurice & Girlie—May McKay & Sisters—Barr, Mayo & Renn—Adler & Dunbar—Baraban, Grohs & Co.

NEWARK, N. J.

State—Ling & Long—Berdie Kraemer—Toomer & Day—Renard & West—Hyde Orchestra.

OTTAWA, CAN.

State—Nestor & Vincent—Herman Berrens—Dobbs, Clark & Dare—Marston & Manley—Broadway Snapshots.

PROVIDENCE, R. I.

Emery (First Half)—Duponts—Curry & Graham—Mammy & Gold Dust Twins. (Second Half)—Wilson & Jerome.

SPRINGFIELD, MASS.

Broadway (First Half)—Rose's Royal Midgets. (Second Half)—Rose's Royal Midgets.

TORONTO, CAN.

Yonge Street—Alvarez Duo—Jean Boydell—Maley & Singer—Mr. & Mrs. N. Phillips—Clark & O'Neill—Dance Dreams.

WASHINGTON, D. C.

Strand — Mankin — McIntyre & Halcomb — Bob Ferns & Co.—Mumford & Stanley—Indian Reveries.

"HOW COME" FOR THE SELWYN

"How Come," a colored show which attracted attention while playing the Dunbar Theatre, a colored house in Philadelphia, will succeed Pauline Fredericks in "The Guilty One" at the Selwyn Theatre on April 16. A guarantee of $12,000 for four weeks was put up in cash with the Selwyns by Ben Harris, who is the composer of the music and one of the owners of the attraction, with Sam Grissman, of Newark. The book of the show was written by Eddie Hunter, who plays the comedy lead in the attraction. Prior to going into the Selwyn, "How Come" is being rehearsed and fixed up in New York.

CHECKS FOR CHORUS GIRLS

The Chorus Equity is holding checks in settlement of claims for Betty Broughton, Ann Smith, Charles Murray Blackwood, Larry Lawrence, Salome Clark and Royal S. Trott. Those mentioned are requested to get into immediate touch with their association.

STOCK FOR PARK, ASHEVILLE

Ann Preston will install a dramatic stock company at the Park Theatre, Asheville, N. C., early in May which will remain there during the summer season.

TAXIER SHOWS OPEN

The Taxier Bros. Show, which has just been organized, opened on the lots of Greater New York last week and will play the season in and around New York.

Jack Walsh & Co.

What *N. Y. Clipper* Says: "Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

THE MUSICAL AUTOMOBILE

AT THE PALACE

BEN BERNIE AND ORCHESTRA

THE AL JOLSON OF JAZZ

Possibly the Biggest Sensation of the Season. This week, April 2—At the PALACE Direction MORRIS and FEIL

DEATHS

MRS. KATE JACKSON, an actress well known in stock circles, died at Poughkeepsie, N. Y., last Monday and was buried from Campbell's Chapel, Broadway and Sixty-sixth Street, last Friday, interment being made in the Actors' Fund plot in Evergreen Cemetery, Brooklyn. The deceased was fifty-five years old. She was the wife of Harry Jackson, actor and stage manager.

In her early days on the stage, prior to her marriage, Mrs. Jackson was known as Kate Sefton. For a time she appeared in vaudeville with her husband.

J. J. BARROW, a veteran actor who had been playing the role of Uncle Tom in "Uncle Tom's Cabin," was burned to death last Thursday, March 29, in a bunkhouse fire at the Arlington Heights Fruit Company plant, near Riverside, Cal. He was sixty years old.

CASTING "IN THE BALANCE"

The Melbourne-Arden Productions, Inc., of which H. M. Arden and William Rappaport are the managing directors, have begun casting their first production, "In the Balance," which is described as a gripping melodrama that has a slant on the unsolved Elwell case. It is planned to open the piece in Washington the latter part of April, with a week in Baltimore to follow, prior to being brought in for a metropolitan run.

After having successfully launched the drama, the producers will begin casting for a summer musical show, "My Gal Sal," which will be produced on an elaborate scale with a cast of fifteen principals and a chorus of forty. H. M. Arden will supervise both productions.

MAGICIANS INVITE DOYLE

The American Society of Magicians, which will hold its carnival at the Selwyn Theatre on April 15, last week sent a radio message to Sir Arthur Conan Doyle, who is on board ship on his way to this country, inviting him to attend. The creator of Sherlock Holmes claims to have communicated with the dead, but the magicians state that their invitation is extended "with all due respect" and that they do not mean to imply any connection between Sir Conan Doyle's spirit phenomena and their calling.

MARIE CAHILL PLAY COMING IN

Richard Herndon has taken an interest with Daniel Arthur in "Alias Mrs. Pepp," a play in which Marie Cahill has appeared on the one-night stands early this season. The play was brought in from the road last week and rewritten and put into rehearsal for a New York showing later in the season at the Belmont Theatre. Among those who are in the cast are Dodson Mitchell, Mona Kingsley and Lawrence Grant.

STOCK FOR STRAND SAN DIEGO

G. A. Busch will reopen the Broadway Strand Theatre, San Diego, Cal., next Monday with a dramatic stock company. This house has been dark for the past month. His opening bill will be "The Dover Road."

JAMES JOYCE DEAD

James Joyce, for two years night watchman at the Regent Theatre, died last week in the Harlem Hospital after suffering for a short time with pneumonia.

KYNE PANS THE MOVIES

Los Angeles, Apr. 2.—Peter B. Kyne, prominent author who has been devoting some time to the moving picture industry lately under what he considers the mistaken idea that the producers were looking for new ideas to-day said goodbye to the pictures and indicated in his parting words that he had no great love for them. Kyne didn't mince words, his mildest statement being that "Motion pictures are built by dumbbells to appeal to dumbbells."

"I am leaving the fourth largest industry in the United States to face its fate without regrets," said the creator of "Cappy Ricks." "It is stupid to talk about ideas in the movies. Movies don't know an idea when they see one. It is also a misnomer to call motion pictures an art—they are a cannery.

"It is a mistake to say that authors do not co-operate with motion pictures. They want to co-operate, but the simple minded asses who are producing simple minded pictures do not want co-operation.

"I see no future for motion pictures until they get down to brass tacks and cut out the hokum. The public wants better pictures.

"Those who control the movies do not want clean, honest films, but build their stories on the theory of shocking the nervous system, rather than appealing to the heart, a laugh here and there and a vagrant tear.

"The present pictures are built by dumbbells, to appeal to dumbbells. The actors are dumb, the directors are dumb, the second-hand clothing merchants who control the films are still second-hand clothing merchants—out to sell a shoddy product at the highest price.

"The men producing pictures that are not an insult to the intelligence consist of a small handful of independent stars—they can be counted on one hand."

"In order to put over my stories," he said, "I found I had to peddle them from studio to studio. I like selling the stories, all right, but I dislike to sell them first to the office boy, then the stenographer, then the editor who recently graduated from some paper as a cub reporter, next the director, the star, and then have them shipped back to New York for approval.

"In a recent experience in disposing of six of my pictures, five contracts were broken and one lawsuit is pending.

"Once I suggested I might be able to write my own titles for my stories and the studios thought I was looking for a job."

"BLACK FLAG" OPENS

Chicago, March 31.—"The Black Flag," a new play by A. E. Thomas which has Walter Hampden as star, was given its premier production at Terre Haute, Ind., Monday, April 2. Miss Carroll McComas, who was in "Miss Lulu Bett" is prominent in the supporting company. Several members of the company were with Hampden in his Shakespearean repertoire company.

CASTLE SHOW ON ONE NIGHTERS

The Irene Castle Fashion Show is playing a row of one night stands in New York and Pennsylvania. The route for this week is Monday, Poughkeepsie; Tuesday, Utica; Wednesday, Watertown; Thursday, Oswego; Friday, Geneva; Saturday, Erie.

MUSICIANS WALK OUT

(*Continued from page 3*)

Executive Board of the A. F. of M. would meet with the M. M. P. U., and take up the matter of the reinstatement of the M. M. P. U., in the A. F. of M., but until this were done, the A. F. of M. would not discuss the matter with the outlaw organization.

The police were called to guard the stage doors of all of the Broadway motion picture theatres as soon as the trouble occurred at the Criterion Monday morning. They were placed in pairs at all of the picture theatre stage entrances and kept stragglers away from them. At the Capitol during the afternoon, a police lieutenant and patrolman were in front of the theatre's Broadway entrance. The lieutenant informed a reporter they were there in case people might complain about not having heard the musical portion of the program and entering into a controversy with the employees. During the afternoon, numerous refunds were made at the Capitol on this account. It was stated there that a singing chorus of 85 would be on hand there Tuesday and that they would sing to the accompaniment of the organ and in this way take the place of the Symphony orchestra with group singing.

Colonel Michael J. Regan, chief mediator of the Division of Mediation and Arbitration of the State Labor Department, it is understood, will this week make endeavors to adjudicate the matter without further trouble.

HERNDON TO DO "POOR RICHARD"

Richard Herndon has arranged for the production of a new play by Philip Barry, entitled "Poor Richard," which will shortly be placed in rehearsal for a spring showing and then put aside for the autumn. Barry is the author of the Harvard prize play, "You and I," the current attraction at the Belmont Theatre, the production of which was also made by Herndon.

FRED MINDLIN MARRIES

Fred Mindlin, manager of the Chicago company of "The Last Warning," was married in that city last week. Mindlin wrote his brother Mike that he had married a girl named "Bernice" and that she worked in the office of Mayor Wm. Hale Thompson as a stenographer. He, however, failed to mention her last name.

SCANLON FOR SUBWAY CIRCUIT

Walter Scanlon will reopen with "Maytime in Erin" for a tour of the subway circuit at the Majestic Theatre, in Brooklyn, on April 9. The show laid off last week and is doing the same during the current week. It closed in Steubenville, Ohio, on March 24.

RIVERA CLOSING JUNE 4

The Rivera Theatre, at St. John's Place and Kingston avenue, Brooklyn, will close for the summer on June 4. The house plays a split week policy of Keith vaudeville and motion pictures.

ZIEGFELD TO DO NEW "FOLLIES"

Florenz Ziegfeld, now in Florida, will return to New York on April 5 and will commence plans for the new "Follies" which will open at the New Amsterdam early in June.

LETTER LIST

LADIES

Bailey, Mrs. E.
Beechey, Eva
Brandon, Belle
Brenon, Kathleen
Burnette, Babe
Butler, Amy
De Wolf Girls
Elsing, Nell & Co.
Fisher, Eleanor
Garrett, Naomi
Gillette, Lucy
Hairie, Sadie
Hall, Ruth Rita
Hanlon, Marion
Kelly, Mae
La Bergere, Elsie
Little, Billie
Meadows, Frances
Neave, Mary
Richardson, Mrs. L. R.
West, Mrs. P. J.

GENTLEMEN

Bedford & Gardiner
Bland, Will
Brooks, Wallie
Burns, Tommy
Coleman, Harry
Curtis & Rubell
Floyd & Beaman
Golden, Max
Gordon, Edward
Harris, Sam
Hawley, Walter
Healy, John
Hendricks & Rosenfeld
Howe, Sam
James, Jimmy
Jordon, Charles
Lavine, Chas. W.
McDermott, Billy
McShane, Jack
Milfred & Frances
Miller, Wean
Moran, Wm. F.
Mulbaur, Otto
Newman, Harry
O'Keef, Arthur
Penny, Frank
Saunders, Alexander
Stan, Stanley
Sullivan, Tom
Udell, Charles E.
Weir, Jack & Tommy

NEW FOX STUDIO

Los Angeles, Apr. 2.—The Fox Film Corporation have filed plans for the erection of a $2,000,000 studio to be built this summer on a two hundred acre site ten miles from the downtown section of this city. The present Fox studio site of fifteen acres in Hollywood was purchased six years ago for $185,000. Now the company has been offered $1,250,000 for the land, which is too valuable for a studio lot. On the old site the company will build business blocks and apartment houses.

SAM BERNARD IN HOSPITAL

Sam Bernard, who has been ailing for some time, underwent an abdominal operation last week at the Presbyterian Hospital from which he is recovering, the reports from the hospital on Monday night showing that he is doing very nicely. The operation was performed by Dr. Bentley Squier, but the nature of the trouble was withheld.

NICOLAI TO PRODUCE PLAY

George H. Nicolai, secretary of the Producing Managers' Association, and Robert Campbell, manager of the National Theatre, will produce an unnamed play by an unnamed author early in May. The play is to open at the Apollo Theatre, Atlantic City, and is to be brought into New York for a summer engagement.

BIG ACT GETS LOEW ROUTE

"The Youthful Entertainers" is the name of a new act with eleven people which opens for a tour of Loew time at the Palace, Brooklyn, this week. An orchestra of ten pieces, and Dorothea Dawn, a singer, comprise the act. Milt Britton produced the act and appears in it.

DILLINGHAM RETURNING

Charles B. Dillingham, who has been spending the winter at Palm Beach, left for New York on Tuesday. Mr. Dillingham will be in his offices on Thursday and at that time will take up the matter of a summer show for the Globe Theatre.

LEFFLER TO DO "THRILL"

George Leffler, who has been routing road attractions for the large producers, has finally joined their ranks and will offer "The Thrill," a three-act comedy by Beulah Pointer, at the Apollo Theatre, Atlantic City, on April 16th.

LANG WITH TRI-STATE

Ed Lang, who formerly conducted a booking office in Chicago, is now associated with the Tri-State Theatrical Exchange in Pittsburgh, Pa.

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1737—Morris & Bernard—Song
1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Melba—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Broe—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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